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EDITED BY

GEORGE LONG, M.A.

FORMERLY FELLOW OF TRINITY COLLEGE, CAMBRIDGE.

AND THE

REV. A. J. MACLEANE, M.A.

TRINITY COLLEGE, CAMBRIDGE.

P. VERGILI MARONIS OPERA.

WITH A

COMMENTARY

BY

JOHN CONINGTON, M.A.

VOL. I.

LONDON:

WHITTAKER AND CO. AVE MARIA LANE;

GEORGE BELL, FLEET STREET.

1858.

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P. VERGILI MARONIS

OPERA.

THE WORKS OF VIRGIL,

WITH A

COMMENTARY

BY

JOHN CONINGTON, M.A.

PROFESSOR OF LATIN, AND FELLOW OF CORPUS CHRISTI COLLEGE;

LATE FELLOW OF UNIVERSITY COLLEGE, OXFORD.

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VOL. I.

CONTAINING THE ECLOGUES AND GEORGICS.

LONDON:

WHITTAKER AND CO. AVE MARIA LANE;

GEORGE BELL, FLEET STREET.

1858.

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TO

GOLDWIN SMITH, M.A.

REGIUS PROFESSOR OF MODERN HISTORY IN THE

UNIVERSITY OF OXFORD,

THIS EDITION OF VIRGIL,

ORIGINALLY UNDERTAKEN IN CONJUNCTION WITH HIM,

IS INSCRIBED,

IN MEMORY OF A FRIENDSHIP OF MANY YEARS.

PREFACE.

I AM glad to be able at last to publish the first volume of this edition of Virgil. At the time of its commencement, in 1852, I had, as the public are aware, the advantage of being associated with another editor, the distinguished friend to whom I have now the satisfaction of inscribing it. In 1854 he was called to other duties, which removed him from Oxford, while they engrossed his time; and I had to continue the work alone. Those who know him will be able to feel how much he might have contributed to the illustration of an author one of whose chief characteristics is his subtle delicacy of expression, and who requires in those who would appreciate him, not only the power of an analytical critic, but the sympathy of a practised master of the Latin language. Even as it is, this volume owes not a little to Mr. Goldwin Smith's assistance. The Eclogues, the first two Georgics, and a part of the third we read together. The notes on the latter part of the first Georgic, the whole of the second, and the early part of the third, were, to a considerable extent, prepared by us in concert for publication: those on the first five Eclogues are based on some which he composed by himself: and many passages in both poems have since been discussed between us. The editorial responsibility is however entirely mine, and I have exercised it freely with reference to the materials which

he allowed me to use, adding, altering, and suppressing, as I deemed best. One important remark, affecting the interpretation of the first Eclogue, I have thought it right to assign distinctly to him, as it appears to me both new and valuable.* On the other hand I fear it is not impossible that the notes may betray, here and there, a trace of that inconsistency which is perhaps almost inseparable from a divided editorship, though it is also conceivable that indications of this kind may have arisen from changes in my own opinion, such as it is no less natural to expect in the course of a protracted work.

This very delay, I am well aware, is a circumstance which may be considered to require apology. I can only hope that even a transient glance at the contents of the present volume will show that the production of it must necessarily have been a work of time. It does not profess, indeed, any more than the other editions of the Bibliotheca Classica, to be a work for the learned; the result of elaborate original research. No manuscripts have been consulted in the formation of the text: a very large portion of the notes may be found in the commentaries of others. But it is no light thing to comment on nearly 3000 lines, line by line, even where the materials of the note are taken from other sources. Much too depends on the style in which a commentary is written. I have in general studied brevity of expression, abridging quotations which might have been given in extenso, and indicating a thought which might easily have been pursued. A very few lines of type will often represent the employment of an hour. Before I knew the actual nature of the work, I fancied that an edition of the whole of Virgil, such as I proposed, might be completed in two or three years: I can now only wonder at the inexperience which suggested the thought.

* See p. 11.

In writing my notes I have had no one class of readers exclusively in view, but have aimed at producing a commentary which should contain such information as is suited to the various wants of a somewhat mixed body—those who constitute the highest classes in the larger schools, and those who read for classical honours at the Universities. As a general rule, however, I have said nothing where I did not think it possible that a doubt might arise in the mind of a fairly instructed reader. My custom has been to take every line as it came before me, and ask myself whether I thoroughly understood it; and this process has often led me to entertain difficulties which had not previously made themselves felt. Some of these I have come to think of importance: others a little consideration has sufficed to dispel: but it seemed worth while to endeavour to preclude the latter no less than the former. I have not in general desired to furnish information of a kind which is to be found in Lexicons, or in the well-known Dictionaries of Antiquities, Biography and Mythology, and Geography. With regard to the last-named works, however, my practice has not been very consistent: I have frequently referred the reader to them, and as frequently left him to refer himself. I trust, however, that this awkwardness has not been productive of any serious inconvenience.

The essays which I have ventured to introduce in different parts of the volume are intended in one way or another to illustrate the literary peculiarities of Virgil's poems. Possibly they may be found interesting on their own account, as, with the signal exception of Colonel Mure's unfinished work, our language is singularly deficient in sketches of the history of classical literature. Here, as elsewhere, I have written rather for learners than for scholars: I have sought to popularize what already exists in less accessible forms. Two of these essays, those introductory to the Eclogues and the Georgics, have been substantially delivered as public lec-

tures before the University: the remaining two, which are of much slighter texture, are written for the present occasion.

The text may be called a new recension, but it differs in no very important respect from Heyne's, as revised by Wagner, which is itself based on the celebrated edition by Nicholas Heinsius. The few changes that I have introduced have been derived from an examination of their *apparatus criticus*. My only additional help has been my friend Mr. Butler's collation of the Canonician MS. in the Bodleian Library—a source which, if it has not supplied me with new readings, has occasionally furnished additional evidence for those adopted on other authority. It is greatly to be regretted that of the four MSS. which appear to be generally regarded as possessing paramount claims to consideration, the fragment of the Vatican, the Roman, the Palatine, and the Medicean, only two, the first and fourth, have been satisfactorily collated throughout. The third in particular is supposed to be the source of a number of variations, which, introduced apparently by Commelin's edition in 1589, for a long time took possession of the common texts in this country—variations which in many cases cannot be accounted for by any theory of trans-scriptural confusion, and must accordingly, supposing the authority of the recensions to be equal, be accepted or rejected on their intrinsic merits. A critical edition of Virgil has for some time been announced by Otto Ribbeck, the learned and careful editor of the Fragments of the Roman Tragic and Comic Poets; and though his theory of the composition of the Eclogues, about which I have spoken elsewhere, induces me to fear that I should not always agree with his judgment, I cannot but look forward with great interest to the result of his inquiries. Meantime I have not unfrequently referred to the transcript of the Medicean MS. published by Foggini (Florence, 1741), though I find that the need of doing so has been almost superseded by Heyne and Wagner's apparatus. After all, it would seem that

there are few writers whose text is in so satisfactory a state as Virgil's. Variations there are, and probably will continue to be, as some of the most eminent of the ancient grammarians appear to have made independent recensions, each of which would naturally have distinctive peculiarities. But the choice generally lies between words, any of which has considerable probability, external and internal; and though the critic may not always feel sure that he has before him the actual hand of Virgil, he is not left to the hopeless confusion which unskilful transcribers have introduced into the text of other authors. The more important MSS., though not always accurate representatives even of their own recension, supply each other's defects: the less important may in general be passed over entirely. The need of critical conjecture is almost wholly removed. There are, perhaps, only two instances in the present volume where the text has been disturbed without any external authority. The one is in Eclogue 7, v. 54, where 'quaque' has been substituted for 'quaeque,' with Heinsius and most of the subsequent editors: the other is in Eclogue 8, v. 76, which, following Jahn, I have enclosed in brackets, it being merely the burden of the pastoral song, which the structure of the composition shows to have been repeated once too often. Such exceptions may fairly be said to prove the rule against which they may be arrayed.

The orthography which I have followed is in general that of Wagner's small edition. The notes, I fear, may occasionally be found to present a discrepancy, especially in the spelling 'is' or 'es' in certain accusatives plural. I hope the English reader's instinct will not be revolted by the spelling 'Vergilius,' which seems on the whole to have the best authority. There seemed no choice about adopting it, as Forbiger has done, in Georgic 4. 563; and that being so, it would have been mere deference to prejudice to retain the common spelling in the title and headings. I am glad

to see that Ladewig prints 'Vergilius' throughout, though I do not propose to talk of 'Vergil' in English, as he has done in German.

In the notes I have availed myself largely of the labours of my predecessors. Servius and Philargyrius I have used constantly, though it is likely that some few of their remarks may have escaped me, as I have studied them chiefly in the commentary attached to the Delphin and Variorum Classics, where they seem not to have been reprinted quite entire. The same collection has supplied me with many of the notes of Germanus, Cerda, Taubmann, Emmenessius, and others. This field had been partially reaped by Heyne; but I found that he had left me something to glean. From Cerda in particular, whose own complete commentary I have sometimes consulted, I have derived some additional parallel passages, though he is fond of accumulating matter which is not strictly relevant. Trapp's notes, appended to his translation, are not without good sense, but do not show much learning or poetical feeling. Martyn's commentary has been constantly at my side, and has been of some use, independently of its botanical and agricultural information, as containing the opinions of others, particularly Catrou, whose own edition I have never seen. Heyne's explanatory notes deserve much of the praise they have received, but they are deficient in minute attention to the author's language. I have used Voss's commentary on the Eclogues (in Reinhardt's Latin translation) with advantage, frequently availing myself of his research even where I could not accept his views; his commentary on the Georgics I have unfortunately been unable to procure, though I have no reason to believe that it is an uncommon book. The explanatory notes of Wagner are few, though more numerous than those of Spohn and Wunderlich, which he has incorporated in his edition of Heyne; they are however generally valuable, while his 'Quaestiones Vir-

gilianae' exhibit very great care and diligence. The merits of Forbiger's edition are chiefly those of a compilation; but it contains a large amount of exegetical matter; it leaves few difficulties unnoticed; and its references to grammars and other works where points of language are examined deserve much commendation. I have made great use of it, levying on it the same kind of contributions which it has levied on others. To Mr. Keightley I owe a more personal acknowledgment, as he has been kind enough to place in my hands a copy of his Notes on the Eclogues and Georgics, containing many MS. corrections and additions, and also to favour me with his opinion on certain points by letter. His book has been chiefly useful to me in relation to agricultural and botanical matters, but I have derived considerable advantage from his independent judgment as a general commentator, though frequently compelled to differ from him on questions of scholarship. There is one point of great importance to the understanding of the Eclogues, which he has, I believe, been the first to set in its true light, the confusion between Italy and Sicily in Virgil's pastoral scenery. From Ladewig's German school edition I have gained something, though his novelties of interpretation seem to me frequently untrue, and his conjectural deviations from the received text unfortunate. An English school edition has recently been published by Mr. A. H. Bryce, of the Edinburgh High School, to whose courtesy I am indebted for a copy of it. It contains a good deal of useful information; but I do not think it always successful in its attempts to give a new and more philosophical aspect to questions of grammar. I am sorry to have availed myself but little of a critique by Ameis on passages in Wagner and Ladewig's editions of the Eclogues and Georgics, under the title of "Spicilegium explicationum Vergilianarum;" but I did not procure it till the printing of this volume was drawing towards the end of the Third Georgic, and accident

has prevented me from using it for more than about one half of the Fourth.

As subsidiary works, bearing on the subject of the Georgics, I have consulted Dickson's "Husbandry of the Ancients," and Dr. Daubeny's recently published "Lectures on Roman Husbandry;" but my knowledge has, I fear, not been always sufficient to enable me to use them with effect. The grammar to which I have most frequently referred is Madvig's; the lexicon, Forcellini's.

The life of Virgil is extracted from Mr. Long's article 'Virgilius,' in the Dictionary of Greek and Roman Biography. I have to return my best thanks for the favour not only to Mr. Long himself, but to the proprietors of the book.

The editions of the classics to which I have referred have been in general the best and latest, when my library happened to contain them. For the Greek dramatists I have followed Dindorf; for Pindar, Bergk or Schneidewin; for Hesiod, commonly Göttling; for Dion Cassius, Reimar; for Xenophon and Appian, the editions published in Teubner's series. For Plautus, I have followed those editions where the lines are numbered by Acts and Scenes, not as preferring that practice, which appears not to have been sanctioned by antiquity, but because neither Ritschl nor Fleckeisen, who adopt the other plan, has completed his edition; for Propertius, Paley; for Lucretius, Lachmann; for the other Latin poets, Weber's "Corpus Poetarum;" for the fragments of the Latin dramatists, Ribbeck; for those of Ennius, Vahlen; for those of Lucilius, Gerlach; for Cicero, mostly Verburg; for the elder Pliny, the Variorum of 1669; for the Scriptores Rei Rusticae, sometimes Gesner, sometimes Schneider; for the Latin grammarians, Keil; for Festus, Müller; for Nonius, generally Gerlach and Roth. This list is perhaps not quite complete, but I think it contains nearly all those authors the references to which are

likely to vary according to the editions used. I fear there may be some cases found in which I have used an edition not named in it; but the notes have been written at various places, a large portion of them indeed during vacations, when I have been absent from Oxford, and have in consequence only had a certain number of my own books about me.

I must not conclude without speaking of my obligations to Mr. Long and his lamented colleague. To their supervision are due the removal of many errors from these sheets, and the accession of some new information. While, however, their criticisms have been of the greatest service to me, they have at the same time very considerably abated the confidence with which I offer this volume to the public. Where so much has been successfully questioned, I cannot but be afraid that there remains behind much more, not only open to dispute, but actually erroneous. I shall be very grateful to any reader who will help me towards accuracy by pointing out my mistakes. Meantime, I may perhaps put in a plea for indulgence on account of the wide field over which the notes extend. A body of several thousands of propositions on a great variety of subjects can hardly fail to yield a large percentage of error.

JOHN CONINGTON.

LIFE OF VIRGIL.

(EXTRACTED FROM MR. LONG'S ARTICLE 'VIRGILIUS,' IN THE DICTIONARY OF GREEK AND ROMAN BIOGRAPHY AND MYTHOLOGY.)

P. VIRGILIUS, or VERGILIUS MARO, was born on the 15th of October, B.C. 70, in the first consulship of Cn. Pompeius Magnus and M. Licinius Crassus, at Andes, a small village near Mantua in Cisalpine Gaul. The tradition, though an old one, which identifies Andes with the modern village of Pietola, may be accepted as a tradition without being accepted as a truth. The poet Horace, afterwards one of his friends, was born B.C. 65; and Octavianus Caesar, afterwards the emperor Augustus, and his patron, in B.C. 63, in the consulship of M. Tullius Cicero.

Virgil's father probably had a small estate, which he cultivated: his mother's name was Maia. The son was educated at Cremona and Mediolanum (Milan), and he took the toga virilis at Cremona on the day on which he commenced his sixteenth year, in B.C. 55, which was the second consulship of Cn. Pompeius Magnus and M. Licinius Crassus. On the same day, according to Donatus, the poet Lucretius died, in his forty-first year. It is said that Virgil subsequently studied at Neapolis (Naples) under Parthenius, a native of Bithynia, from whom he learned Greek (Macrob. Sat. v. 17); and the minute industry of the grammarians has pointed out the following line (Georg. i. 437) as borrowed from his master:

"Glauco et Panopeae et Inoo Melicertae."

(Compare Gellius xiii. 26.)

He was also instructed by Syron, an Epicurean, and probably at Rome. Virgil's writings prove that he received a learned education, and traces of Epicurean opinions are apparent in them. The health of Virgilius was always feeble; and there is no evidence of his attempting to rise by those means by which a Roman gained distinction, oratory and the prac-

tice of arms. Indeed, at the time when he was born, Cisalpine Gaul was not included within the term "Italy," and it was not till B.C. 89 that a Lex Pompeia gave even the Jus Latii to the inhabitants of Gallia Transpadana, and the privilege of obtaining the Roman civitas by filling a magistratus in their own cities. The Roman civitas was not given to the Transpadani till B.C. 49. Virgil therefore was not a Roman citizen by birth, and he was above twenty years of age before the civitas was extended to Gallia Transpadana.

It is merely a conjecture, though it is probable, that Virgilius retired to his paternal farm, and here he may have written some of the small pieces which are attributed to him, the Culex, Ciris, Moretum, and others. The defeat of Brutus and Cassius by M. Antonius and Octavianus Caesar at Philippi, B.C. 42, gave the supreme power to the two victorious generals; and when Octavianus returned to Italy, he began to assign to his soldiers lands which had been promised them for their services (Dion Cass. xlviii. 5, &c.). But the soldiers could only be provided with land by turning out many of the occupiers; and the neighbourhood of Cremona and Mantua was one of the districts in which the soldiers were planted, and from which the former possessors were dislodged (Appian, Bell. Civ. v. 12, &c.). There is little evidence as to the circumstances under which Virgil was deprived of his property. It is said that it was seized by a veteran named Claudius, or Clodius, and that Asinius Pollio, who was then governor of Gallia Transpadana, advised Virgil to apply to Octavianus at Rome for the restitution of his land, and that Octavianus granted his request. It is supposed that Virgilius wrote the Eclogue which stands first in our editions, to commemorate his gratitude to Octavianus Caesar. Whether the poet was subsequently disturbed in his possession and again restored, and whether he was not firmly secured in his patrimonial farm till after the peace of Brundusium, B.C. 40, between Octavianus Caesar and M. Antonius, is a matter which no extant authority is sufficient to determine.

Virgil became acquainted with Maecenas before Horace was, and Horace (Sat. i. 5, and 6. 55, &c.) was introduced to Maecenas by Virgil. Whether this introduction was in the year B.C. 41, or a little later, is uncertain; but we may perhaps conclude from the name of Maecenas not being mentioned in the Eclogues of Virgil, that he himself was not on those intimate terms with Maecenas which ripened into friendship, until after they were written. Horace, in one of his Satires (Sat. i. 5), in which he describes the journey from Rome to Brundusium, mentions Virgil as one of the party, and in language which shows that they were then in the closest intimacy. The time to which this journey relates is a matter of some difficulty, but there are perhaps only two times to which it can be referred, either the events recorded in Appian (Bell.

Civ. v. 64), which preceded the peace of Brundusium B.C. 40, or to the events recorded by Appian (Bell. Civ. v. 78), which belong to the year B.C. 38. But it is not easy to decide to which of these two years, B.C. 40 or B.C. 38, the journey of Horace refers. It can hardly refer to the events mentioned in Appian (Bell. Civ. v. 93, &c.), which belong to the year B.C. 37, though even this opinion has been maintained.

The most finished work of Virgil, his Georgica, an agricultural poem, was undertaken at the suggestion of Maecenas (Georg. iii. 41), and it was probably not commenced earlier than B.C. 37. The supposition that it was written to revive the languishing condition of agriculture in Italy after the civil war, and to point out the best method, may take its place with other exploded notions. The idea of reviving the industry of a country by an elaborate poem, which few farmers would read and still fewer would understand, requires no refutation. Agriculture is not quickened by a book, still less by a poem. It requires security of property, light taxation, and freedom of commerce. Maecenas may have wished Virgil to try his strength on something better than his Eclogues; and though the subject does not appear inviting, the poet has contrived to give it such embellishment that his fame rests in a great degree on this work. The concluding lines of the Georgica were written at Naples (Georg. iv. 559); but we can hardly infer that the whole poem was written there, though this is the literal meaning of the words,

"Haec super arvorum cultu pecorumque canebam."

We may however conclude that it was completed after the battle of Actium, B.C. 31, while Caesar was in the East. (Compare Georg. iv. 560, and ii. 171, and the remarks of the critics.) His Eclogues had all been completed, and probably before the Georgica were begun (Georg. iv. 565).

The epic poem of Virgil, the Aeneid, was probably long contemplated by the poet. While Augustus was in Spain, B.C. 27, he wrote to Virgil to express his wish to have some monument of his poetical talent; perhaps he desired that the poet should dedicate his labours to his glory, as he had done to that of Maecenas. A short reply of Virgil is preserved (Macrob. Sat. i. 24), in which he says, "with respect to my Aeneas, if it were in a fit shape for your reading, I would gladly send the poem; but the thing is only just begun; and indeed it seems something like folly to have undertaken so great a work, especially when, as you know, I am applying to it other studies, and those of much greater importance." The inference that may be derived from a passage of Propertius (Eleg. ii. 34. 61), in which he speaks of the Aeneid as begun and in progress, and from the recent death of Gallus, also mentioned in the same elegy, is that Virgil was engaged on his work in B.C. 24 (Clinton,

Fast. B.C. 24). An allusion to the victory of Actium in the same elegy, compared with the passage in Virgil (Aeneid viii. 675 and 704), seems to show that Propertius was acquainted with the poem of Virgil in its progress; and he may have heard parts of it read. In B.C. 23 died Marcellus, the son of Octavia, Caesar's sister, by her first husband; and as Virgil lost no opportunity of gratifying his patron, he introduced into his sixth book of the Aeneid (v. 883) the well-known allusion to the virtues of this youth, who was cut off by a premature death.

> "Heu miserande puer! si qua fata aspera rumpas,
> Tu Marcellus eris."

Octavia is said to have been present when the poet was reciting this allusion to her son, and to have fainted from her emotions. She rewarded the poet munificently for his excusable flattery. As Marcellus did not die till B.C. 23, these lines were of course written after his death, but that does not prove that the whole of the sixth book was written so late. Indeed the attempts which modern critics make to settle many points in ancient literary history are not always managed with due regard to the nature of the evidence. This passage in the sixth book was certainly written after the death of Marcellus, but Virgil may have sketched his whole poem, and even finished in a way many parts in the later books, before he elaborated the whole of his sixth book. A passage in the seventh book (v. 606),

> "Auroramque sequi Parthosque reposcere signa,"

appears to allude to Augustus receiving back the standards taken by the Parthians from M. Licinius Crassus, B.C. 53. This event belongs to B.C. 20 (Dion Cass. liv. 8); and if the passage of Virgil refers to it, the poet must have been working at his seventh book in B.C. 20.

When Augustus was returning from Samos, where he had spent the winter of B.C. 20, he met Virgil at Athens. The poet, it is said, had intended to make a tour of Greece, but he accompanied the emperor to Megara and thence to Italy. His health, which had been long declining, was now completely broken, and he died soon after his arrival at Brundusium, on the 22nd of September, B.C. 19, not having quite completed his fifty-first year. His remains were transferred to Naples, which had been his favourite residence, and placed on the road (Via Puteolana) from Naples to Puteoli (Pozzuoli), between the first and second milestone from Naples. The monument, now called the tomb of Virgil, is not on the road which passes through the tunnel of Posilipo; but if the Via Puteolana ascended the hill of Posilipo, as it may have done, the situation of the monument would agree very well with the description of Donatus.

The inscription said to have been placed on the tomb,

> "Mantua me genuit, Calabri rapuere, tenet nunc
> Parthenope. Cecini pascua, rura, duces,"

we cannot suppose to have been written by the poet, though Donatus says that it was.

Virgil named as heredes in his testament, his half-brother Valerius Proculus, to whom he left one half of his property, and also Augustus, Maecenas, L. Varius, and Plotius Tucca. It is said that in his last illness he wished to burn the Aeneid, to which he had not given the finishing touches, but his friends would not allow him. Whatever he may have wished to be done with the Aeneid, it was preserved and published by his friends Varius and Tucca. It seems from different extant testimonies, that he did express a wish that the unfinished poem should be destroyed.

The poet had been enriched by the liberality of his patrons, and he left behind him a considerable property, and a house on the Esquiline Hill near the gardens of Maecenas. He used his wealth liberally; and his library, which was doubtless a good one, was easy of access. He used to send his parents money every year. His father, who became blind, did not die before his son had attained a mature age. Two brothers of Virgil also died before him. Poetry was not the only study of Virgil; he applied to medicine and to agriculture, as the Georgica show; and also to what Donatus calls Mathematica, perhaps a jumble of astrology and astronomy. His stature was tall, his complexion dark, and his appearance that of a rustic. He was modest and retiring, and his character is free from reproach, if we except one scandalous passage in Donatus, which may not tell the truth.

In his fortunes and his friends Virgil was a happy man. Munificent patronage gave him ample means of enjoyment and of leisure; and he had the friendship of all the most accomplished men of the day, among whom Horace entertained a strong affection for him. He was an amiable, good-tempered man, free from the mean passions of envy and jealousy; and in all but health he was prosperous. His fame, which was established in his lifetime, was cherished after his death, as an inheritance in which every Roman had a share; and his works became school-books even before the death of Augustus, and continued such for centuries after. The learned poems of Virgil soon gave employment to commentators and critics. Aulus Gellius has numerous remarks on Virgil, and Macrobius, in his Saturnalia, has filled four books (iii.—vi.) with his critical remarks on Virgil's poems.

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P. VERGILI MARONIS

B U C O L I C O N

LIBER.

INTRODUCTION.

THE history of Pastoral Poetry shows us how easily the most natural species of composition may pass into the most artificial. Whatever may have been its earliest beginnings—a question[1] which seems to belong as much to speculation as to historical inquiry—it appears not to have been recognized or cultivated as a distinct branch till the Greek mind had passed its great climacteric, and the centre of intellectual life had been transferred from Athens to Alexandria. Yet as introduced into the world by Theocritus, if modern[2] criticism is right in supposing him to have been its real originator, it exhibits little of that weakness and want of vitality which might have been expected to distinguish the child of old age. It is a vigorous representation of shepherd life, with its simple habits, its coarse humour, its passionate susceptibility, and its grotesque superstition. But it was not long to retain this genuine character of healthy, dramatic energy. Already in the next age at Syracuse it began to show signs of failing power: and on its transference to Rome, these were at once developed into the unmistakeable symptoms of premature constitutional decay. What it became afterwards is characteristically described in one of Johnson's sarcastic sentences. "At the revival of learning in Italy," he says in his Life of Ambrose Philips[3], "it was soon discovered that a dialogue of imaginary swains might be composed with little difficulty: because the conversation of shepherds excludes profound or refined sentiment: and for images and descriptions, Satyrs and Fauns, and Naiads and Dryads, were always within call; and woods, and meadows, and hills, and rivers supplied variety of matter, which, having a natural power to soothe the mind, did not quickly cloy it." Arcadia, more famous among the ancients, at least before the time

[1] The theories of its origin resolve themselves into speculations like those of Lucretius (5. 1382 foll.), as Heyne remarks in his treatise "De Carmine Bucolico," prefixed to his edition. It is easy to see that music is a natural solace for a shepherd, and that the whistling of the wind through the reeds would suggest the use of the reed as a pipe.

[2] The names of the supposed pastoral poets who preceded Theocritus may be found in Heyne's treatise, or in the Dictionary of Biography, art. Theocritus. For a destructive criticism on their existence or claims to the title, see Näke's Opuscula, vol. i. pp. 161 foll.

[3] Lives of the Poets, Cunningham's edition, vol. iii. pp. 262, 3.

of Virgil[4], for pastoral dulness than for pastoral ideality, became the poet's golden land, where imagination found a refuge from the harsh prosaic life of the present. Gradually the pastoral was treated as a sort of exercise-ground for young authors, who supposed themselves, in the words of an old commentator on Spenser[5], to be "following the example of the best and most ancient poets, which devised this kind of writing, being both so base for the matter and homely for the manner, at the first to try their habilities: and as young birds that be newly crept out of the nest, by little first prove their tender wings, before they make a greater flight." It was indeed little more than the form in which the poet made himself known to the world, the pseudonym under which it was thought decorous to veil his real style and title. His shepherds might preserve their costume, but their conversation turned on any thing which might be uppermost in his own mind, or in that of the public, the controversies of the Church[6], or the death of a royal personage. It was not to be expected that a thing so purely artificial could outlive that general questioning of the grounds of poetical excellence, which accompanied the far wider convulsions at the end of the last century. Whether it is now to be registered as an extinct species, at least in England, is perhaps a question of language rather than of fact. The poetry of external nature has been wakened into new and intenser life, and the habits of the country are represented to us in poems, reminding us of the earliest and best days of the Idyl: but the names of Eclogue and Pastoral are heard no longer, nor is it easy to conceive of a time when the associations connected with them are likely again to find favour with Englishmen.

For this corruption probably no writer is so heavily chargeable as Virgil. Changes of the kind, it is true, are attributable as much to the general condition of the intellectual atmosphere as to any individual source of infection; the evil too had begun, as has been already remarked, before pastoral poetry had migrated from Syracuse. But in Virgil it at once attained a height which left comparatively little to be done by subsequent writers, though their inferiority in the graces of expression was sure to render the untruthfulness of the conception more conspicuous. They might make their poetical Arcadia, to borrow again the words of Johnson[7], still more "remote from known reality and speculative possibility:" but it was scarcely in their power to confound worse the confusion which blended Sicily and the Mantuan district into

[4] See Keightley's note on Virg. Ecl. 7. 4.

[5] Prefatory Epistle to Spenser's "Shepheard's Calendar," addressed to Gabriel Harvey.

[6] The affairs of the Church are touched on in two of Spenser's Pastorals, those for May and September. Ambrose Philips has a Pastoral on the death of Queen Mary.

[7] Lives of the Poets, vol. ii. p. 297. (Life of Gay.)

one, and identified Julius Caesar with that Daphnis whom the nymphs loved, and whose death drew groans from the lions.

There is something almost unexampled in the state of feeling which at Rome, and in the Augustan age in particular, allowed palpable and avowed imitation to claim the honours of poetical originality. Pacuvius and Attius are praised not for having called out the tragedy which lies, patent rather than latent, in Roman history and Roman life, nor even for having made the legends which they derived from Greece the subject of original dramas of their own, but specifically for having applied[8] their wit to the writings of the Greeks, as to so much raw material, and adapted to the Roman stage the entertainments which had alternately delighted and terrified the populace of Athens. Horace invites attention to himself[9], as an independent traveller along untrodden ground, not as having discovered any measure peculiar to the Latin language, any melody to which the thoughts of his countrymen would naturally vibrate, but as having been the first to display to Latium the capabilities of the Archilochian Iambic, the Alcaic, and the Sapphic. So Propertius[1] speaks of Thyrsis and Daphnis, and the rustic presents which shepherd makes to shepherdess, names and things copied precisely from Theocritus, as if they were actually a new world to which Virgil had introduced him and his contemporaries of the great city. Striking as the phenomenon is, the circumstances of the case enable us readily to account for it. The Roman knew only of a single instance of a national literature in the world: it challenged his allegiance with an undisputed claim, and his only course seemed to be to conform to it, and endeavour, so far as he could, to reproduce it among his own people. It seems as if no parallel to such a mental condition could exist in our larger modern experience, where the very number of the models set before us corrects our admiration by distracting it, and forces us, as it were, in spite of

[8] "Serus enim Graecis admovit acumina chartis,
Et post Punica bella quietus quaerere coepit
Quid Sophocles et Thespis et Aeschylus utile ferrent."
(Hor. 2 Ep. 1. 161.)

[9] "Libera per vacuum posui vestigia princeps,
Non aliena meo pressi pede. Qui sibi fidit,
Dux regit examen. Parios ego primus iambos
Ostendi Latio." (Hor. 1 Ep. 19. 21.)

[1] "Tu canis umbrosi subter pineta Galaesi
Thyrsin et attritis Daphnin arundinibus,
Utque decem possint corrumpere mala puellas
Missus et impressis haedus ab uberibus."
(Prop. 3. 26. 67.)

The coarseness of the second couplet is characteristic, showing the sort of charm which Propertius found in a poem of rural life.

ourselves to interrogate that nature which underlies the many varieties of art. Yet we may realize something of the feeling if we go back to the time when the office of a translator ranked as high in English estimation as that of an original poet—when he that drew Zimri and Achitophel was thought to have added to his fame by his versions of Juvenal and Virgil, and the preparation of the English Iliad and Odyssey occupied ten of the best years of the mind which had produced the Essay on Criticism and the Rape of the Lock.

But whatever may be its susceptibility of explanation or illustration, the fact is one which requires to be borne in mind by every student of the Eclogues. Without the spirit of allowance which we are ready to entertain as soon as we perceive that a peculiarity is not individual or occasional, but general, we should hardly be able to moderate our surprise at the numberless instances of close and indeed servile imitation which an attentive perusal shows us at once. It is one thing to accept broadly the statement that Virgil is a copyist, and quite another to follow him line by line and observe how constantly he is thinking of his guide, looking to him where a simple reliance on nature would have been not only far better, but far more easy and obvious, and on many occasions deviating from the passage immediately before him only to cast a glance on some other part of his model[2]. Tityrus, Galatea, Amaryllis, Corydon, Thestylis, Menalcas, Damoetas, Amyntas, Aegon, Daphnis, Thyrsis, Micon, Lycidas, are all names to be found in the muster-roll of Theocritus; and of those not included therein there is not one (if we except, what are really no exceptions, actual historical personages) which is not referable to a Greek, perhaps a bucolic original. Corydon addresses Alexis in the language used by Polyphemus to Galatea; boasts in the same way of his thousand sheep and his never-failing supply of milk: answers objections to his personal appearance in the same way by an appeal to the ocean mirror: paints in similar colours the pleasures of a rural life: glances similarly at the pets he is rearing for his love; and finally taxes himself for his folly, and reminds himself that there are other loves to be found in the world, in language which is as nearly as may be a translation from the eleventh Idyl. Menalcas and Damoetas rally each other in words borrowed from two neighbouring Idyls: two others supply the language in which they make their wages: while a large proportion of the materials for their amoebean display is to be found in the same or other parts of Theocritus, scattered up and down. In the friendly rivalry of Menalcas and Mopsus the depreciation of Amyntas, the grief of the wild beasts for Daphnis, the epitaph, the apotheosis in most of its circumstances, the compliments which shepherd

[2] References to the various imitations from Theocritus will be found in the Commentary.

pays to shepherd, and the exchange of presents, are all modelled more or less closely after the Doric prototype. Corydon and Thyrsis are perhaps more original: yet even they owe something to Menalcas and Daphnis, as well as to one or two other Sicilian shepherds, not only in the antecedents, but in the contents of their songs; and the eminence to which Corydon is lifted by his success is similar, though inferior, to that attained by Daphnis. The dying Damon, or rather the lover whom Damon personates, recalls in the first part of his complaint the dying Daphnis, in the last the slighted Polyphemus: the enchantress who is represented by Alphesiboeus is the same who in the second Idyl employs even more charms to bring back Delphis, though the success which this time crowns her efforts is new. Moeris and his companion, like Meliboeus and Tityrus, talk about a subject which, being part of Virgil's personal history, could not but be his own: yet even they supply us with reminiscences from Sicily, partly in the things which they say to each other, partly in their quotations from the poet's unpublished verses. The dying Daphnis reappears once more in the dying or despairing Gallus: the complaint of the lover is indeed his own, but the circumstances which surround him are copied minutely from that song which Thyrsis, the sweet songster from Aetna, sang to the goat-herd in the hot noon under the elm. Even this enumeration must fail to give any notion of the numberless instances of incidental imitation, sometimes in a single line, sometimes in the mere turn of an expression, which fill up as it were the broader outlines of the copy. And yet there can be no doubt that Virgil ranked as an original poet in his own judgment no less than in that of his contemporaries, and that on the strength of those very appropriations which would stamp a modern author with the charge of plagiarism. His Thalia, he proudly reminds us, was the first who deigned to disport herself in the strains of Syracuse, as that was her first employment. And in the ninth Eclogue, where he grieves by anticipation, tenderly and gracefully enough, over the loss which the pastoral world would have sustained had he died prematurely, of the four fragments of his poetry which are singled out for admiration two are copies from Theocritus, and one of them, the first, so close a copy, and so slight, not to say trivial, in itself, that it can hardly have been instanced with any other view than to remind the reader of his success in borrowing and skilfully reproducing. It is, in fact, an intimation, made almost in express words, that he wished to be considered as the Roman Theocritus.

The impression left by such passages on the mind of a considerate reader is very much that which a modern author, writing without the restraint of verse, would seek to produce by a quotation or a direct reference. It is the common place of the art, used by a young artist;

the writing at the bottom of the picture for fear the picture should not be recognized: the tones of the master imitated by the pupil because he thinks that there is no other way of speaking correctly. Theocritus might talk generally of the Muses and of bucolic song: to Virgil the Muses must be the Muses of Sicily, and the song the song of Maenalus. Even Bion[3] and Moschus, coming after Theocritus, had to appeal to Sicilian associations: how much more one not in possession of the links of sympathy imparted by a common country and common language, and an almost hereditary transmission of the poetical gift? And what is true of Virgil's relation to Theocritus is true to a certain extent of his relation to Greek writers generally and to the whole body of learning which he possessed. He had doubtless lived from boyhood in their world: and their world accordingly became a sort of second nature to him—a storehouse of life and truth and beauty, the standard to which he brought conceptions and images as they rose up within him, the suggestive guide that was to awaken his slumbering powers, and lead him to discover further felicities yet possible to the artist. This habit of mind perhaps strikes us most in cases where it is most slightly and, it would almost seem, unconsciously indicated. More than one writer has remarked on Virgil's practice of characterizing things by some local epithet, as a peculiarity by which he is distinguished from the earlier Latin poets. Doubtless in many instances there is some special reason for the choice of the word: it may point to some essential attribute of the thing, or some accidental connection with time and place which has a real significance in the context. But there are others where it is not easy to perceive any such relevancy. What appropriateness can there be in describing the hedge which separates Tityrus' farm from his neighbour's as having its willow-blossoms fed upon by the bees of Hybla[4], or in the wish that the swarms which Moeris has to look after may avoid the yews of Corsica[5]? The epithet here is significant not to the reader but to the poet, or to the reader only so far as he happens to share in the poet's intellectual antecedents: it appeals not to a first-hand appreciation of the characteristics of natural objects, such as is open to all, but to information gained from reading or travel, and therefore confined to a few. And from what we know of the facts of Virgil's life we

[3] λῦς νύ τί μοι, Λυκίδα, Σικελὸν μέλος ἁδὺ λιγαίνειν,
ἰμερόεν, γλυκύθυμον, ἐρωτικόν, οἷον ὁ κύκλωψ
ἄεισεν Πολύφαμος ἐπ' ᾠόνι τᾷ Γαλατείᾳ;
(Bion, 2. 1.)
ἄρχετε, Σικελικαί, τῶ πένθεος, ἄρχετε, μοῖσαι.
(Moschus, 3. 8.)
Moschus, however, was himself a Syracusan.

[4] Ecl. 1. 55. [5] Ecl. 9. 30.

may safely conclude that, at the time of the composition of the Eclogues at any rate, his associations were those of a student, not those of a tourist. Nor would it be just to stigmatize the predilection which this indicates as merely conventional. It may be narrow, but within its limits it is genuine. There are some minds which are better calculated, at least in youth, to be impressed by the inexhaustibleness of Art than by the infinity of Nature. They may lack the genial susceptibility which in others is awakened immediately by the sight of the world without, and they may not have had time to educate their imperfect sympathies into a fuller appreciation; but they respond without difficulty to the invitations of natural beauty as conveyed to them through an intervening medium, adapted by its own perfection for the transmission of the perfection which exists beyond. They see with the eyes of others, not with their own; but their soul nevertheless receives the vision. Over such minds the recollection of a word in a book has the same power which others find in a remembered sight or sound. It recalls not only its own image, but the images which were seen in company with it: nay, it may touch yet longer trains of association, and come back upon the memory with something like the force of the entire body of impressions originally excited by the work which happens to contain it. Even those who have held more direct intercourse with nature are not insensible to the operation of this secondary charm. Can any one who reads Milton doubt that the mere sound of the stately names of classic history and mythology exercised a real influence on the poet's fancy? And Mr. Tennyson has lately given us a testimony[6] to the constraining magic of Virgil's own language, where he speaks of himself as haunted during his journey from Como not by the thought of the overflowing lake, but by the 'ballad-burthen music' of *Lari Maxume*.

It is not, however, the existence of imitation alone, considered merely as imitation, that makes us speak of the Eclogues as unreal. Imitation involves the absence of reality, just as translation does, simply because the thing produced is not original: but it need not imply its destruction. But with the Eclogues the case is different. It is not merely that Virgil formed his conception of pastoral poetry from Greek models, but that he sought to apply it to Roman life. In the vocabulary of poetry, as he understood it, a shepherd was a Sicilian, or perhaps an Arcadian; therefore an Italian shepherd must be spoken of as an Italian Sicilian, and pastoral Italy as Sicilian Italy. Instances of this historical and geographical confusion meet us in every page of the Eclogues. The very fact that the names of the shepherds are invariably Greek would naturally be sufficient to warn us what we are to expect. The introduc-

[6] In his poem "The Daisy."

tion of men called Meliboeus and Tityrus talking about Rome leaves us no room to wonder at any further mixture of incongruities. Yet, so far as I am aware, the lengths to which this confusion is pushed have not been perceived or explained by the scholars of the continent. It has been reserved for the practical good sense and independent judgment of Mr. Keightley[7], assisted by a personal knowledge of Italian scenery, to set the matter in its true light. When Castelvetro, in the sixteenth century, asserted that the favourite trees of the Eclogues, the beech, the ilex, the chestnut, and the pine, do not grow about Mantua, subsequent critics were ready to reply[8] that the features of the country may have changed in the lapse of centuries, and that surely Virgil must know best. But such reasoning will hardly avail against the absence of the green caves in which the shepherd lies, or the briary crags from which his goats hang, or the lofty mountains whose lengthening shadows remind him of evening. These are the unmistakeable features of Sicily, and no illusion of historical criticism will persuade us that they have changed their places, strange as it is to meet them in conjunction with real Mantuan scenery, with the flinty soil of Andes, and the broad lazy current of the Mincio. The actual Mantua is surrounded by a lake: its pastoral counterpart, like Shakspeare's Bohemia, seems to be on the sea, the stillness of whose waters enables the shepherds to sing undisturbed, as in Theocritus it forms a contrast with the unresting sorrow of the lovesick enchantress. The same rule, if rule it can be called, is observed in the manners and institutions of the shepherds: there is the Italian element, and there is the Sicilian, added as it were, to make it bucolic. The Pales of the Italians and the Apollo Nomios of the Greeks, as Mr. Keightley again points out, retire together from the country, which the death of Daphnis has left desolate: the two high-days of the shepherds' calendar are the Greek festival of the Nymphs and the Roman Ambarvalia. It seems not improbable that a similar account is to be given of the social position of the shepherds themselves, who, though living on terms of Arcadian equality, appear to be sometimes slaves or hirelings, sometimes independent proprietors: but the status of their brethren in Theocritus is itself a point which is apparently involved in some uncertainty.

Such a systematic confusion of time, place, and circumstance, it will be readily admitted, goes far to justify the way in which Virgil has been

[7] Notes, p. 15.

[8] "Fagum dicit pro natura loci: prope Mantuam et in agris Virgilii erant veteres fagi. Cf. Ecl. 2. 3., 9. 9. Haeserunt nonnulli, quod hodie nullae sunt prope Mantuam, ut Holdsworth et alii. Sed non meminerunt XVIII saecula interjecta esse. In Libano hodie cedrorum exigua silva: olim omnis iis abundabat." Spohn, quoted by Wagner on Ecl. 1. 1.

spoken of in the opening of this essay as the great corruptor of pastoral poetry, if by pastoral poetry is meant a truthful dramatic representation of one of the simplest forms of life. How far it vitiates the character of the Eclogues as pure poetry, irrespective of the class to which they profess to belong, is a further question, and one which ought not to be decided till we have seen how much it may involve. If the Eclogues are to be condemned on this ground, it is hard to see how we are to excuse a work like Cymbeline. If the somewhat broad shield of the romantic drama is sufficient to cover the latter, room may perhaps be found under it for the former. No incongruity of which Virgil has been guilty can be so glaring or so fatal to those notions of reality in which the very form of historical knowledge suggests as that produced by the juxtaposition of the modern Italian, not only with the legendary Briton, but with the Roman of the earlier empire. It is not that the laws of time and circumstance are simply violated, but that they are violated in such a way that the result appears to us inconceivable as well as false, two types belonging to different periods of the same nation, and as such forming the subjects of an obvious historical contrast being imagined for the moment to co-exist, not in the other world, as in the various Dialogues of the Dead, where this incongruity enters into the very idea of the composition, but in a world which, if not our own, resembles it in all its essential features as a theatre for human action and passion. Yet criticism seems now to be agreed that the very glaringness of such incongruities, though doubtless attributable as much to ignorance or recklessness as to any profound design, ought only to teach us to divest ourselves of all extraneous prepossessions, and examine the piece as a representation of human nature apart from the conditions of time, just as when we look at some of the early paintings our sense of beauty need not be ultimately disturbed by our consciousness that the actions pourtrayed in the two parts of the picture are obviously not simultaneous but successive. Virgil, of course, according to our ordinary nomenclature, is a classical, not a romantic poet; but the fact will hardly be held to exclude him from the benefit of a similar plea, if indeed it should not suggest fresh matter for consideration with regard to the laws generally, and probably with justice, supposed to distinguish the two great schools of Ancient and Modern Art.

This, however, is not the only kind of confusion by which the pastoral reality of the Eclogues is disturbed or destroyed. Not only is the Sicilian mixed up with the Italian, but the shepherd is mixed up with the poet. The danger was one to have been apprehended from the first. So soon as pastoral poetry came to be recognized as a distinct species, the men of letters who cultivated it, perhaps themselves grammarians or professional critics, were likely to yield to the temptation of painting

themselves in bucolic colours, instead of copying the actual bucolic life which they saw or might have seen in the country. They started from the position that shepherds, besides being subjects for poetry, were themselves singers and lovers of song; it was not difficult to convert the proposition, and assume that a pastoral singer might be spoken of as a shepherd. A symptom of this failing appears even in Theocritus, in whose seventh Idyl the speaker, describing himself as being in company with a poetical goatherd, modestly declines a comparison with the professed poets Asclepiades and Philetas, thereby intimating that he is himself a professed poet in disguise[9]. In Moschus the identification is more consciously realized[1]. Bion is bewailed as the ideal herdsman, for whom Apollo and the wood-gods wept, whose strains drew looks of love from Galatea, and whose pipe even the lips of Pan may scarcely touch. Those, however, who wish to see to what extent it may be interwoven with the texture of a series of poems, should look for it in the Eclogues. They will not have very far to seek; indeed, it meets them at the very threshold. Nothing but the extreme awkwardness of the manner in which it is introduced into the first Eclogue could have prevented the critics from recognizing it at once. As it is, they have passed it over in their search for something more recondite and more creditable to Virgil. Their view, as elaborated by the latest commentators[2], is that Tityrus is a supposed farm-slave, perhaps a bailiff of Virgil's, who, going to Rome to purchase his freedom, receives the welcome assurance that his master's property is to be undisturbed in the general unsettlement; the obvious truth is (I am stating not my own discovery but that of my former coadjutor) that the notions of the enfranchized slave and the poet secured in his farm, the symbol and the thing symbolized, are actually blended together, so that the narrative is at one time allegorical, at another historical, Tityrus going with his earnings to his master, and receiving for answer "You shall not be dispossessed by my soldiers." The same conventional conception reappears in other places, though it is no where else so clumsily managed. Menalcas, the poet-shepherd of the ninth Eclogue, whose strains were so nearly lost to the world, is admitted on all hands to be Virgil himself. In the opening of the sixth Virgil is once more the shepherd Tityrus, who is taught by Apollo that a shepherd's duty is to make his sheep fat and his verses thin. If Virgil

[9] οὐ γάρ πω, κατ' ἐμὸν νόον, οὔτε τὸν ἐσθλὸν
Σικελίδαν νίκημι τὸν ἐκ Σάμω, οὔτε Φιλητάν,
ἀείδων, βάτραχος δέ ποτ' ἀκρίδας ὥς τις ἐρίσδω.
(Theocr. 7. 39.)

[1] ὅττι Βίωνι τέθνακεν ὁ βουκόλος. (Moschus, 3. 11: but see the whole context.)

[2] See, for instance, Wunderlich, quoted by Wagner at the end of Heyne's Argument of Ecl. 1.

is a shepherd because he is a poet, his friends, as being poets themselves, or at least friends of a poet, must be shepherds too, and the times upon which he has fallen must be described by pastoral images. Gallus, the soldier and elegiac poet, already introduced among the heroes of mythology in the sixth Eclogue, appears in the tenth as the dying shepherd of Theocritus, languishing under the shelter of a rock, and consoled by the rural gods; he is at the same moment in Italy and in Arcadia, acting with Octavianus against Sex. Pompeius, and bewailing his lost love in the ears of ideal swains. Whatever may be the ultimate source of the inspiration which animates the fourth Eclogue, and whoever the child shadowed forth as the king of the peaceful world, the poem is evidently a description of the new era supposed to be inaugurated in Pollio's consulship by the peace of Brundisium; but the golden age is represented as a golden age of pastoral life, where art is to be nothing and nature everything, a recollection of the legendary past in Hesiod converted into an anticipation of the historical future. So the Daphnis of the fifth Eclogue is evidently the great Julius, as the similarity of the images to those in the preceding poem is sufficient to show; it is a pastoral poet that celebrates him, and therefore he must be celebrated as a shepherd, wept by all nature in his death, powerful and honoured as a rural god in his immortality. Even where the poems appear at first sight to be purely dramatic and impersonal, the poet is still visible. Menalcas, an actor in the fifth Eclogue, announces himself at the end of it as the author of the second and third; in the ninth an intimation is made from which we infer that the fifth also is really his work, the song of Mopsus no less than his own. The second Eclogue is one which we should gladly believe to be purely ideal, instead of sifting the tradition which professes to verify it: nor need we be anxious to think with Servius that the song of Silenus to the shepherds is really an epicurean lecture delivered by Syro to his pupils. But when we find shepherds rivalling each other for the favour of Pollio, and lampooning Bavius and Maevius, we feel that jealousy for the poet's credit as a painter of life is rather a misplaced sentiment[3].

It is as an artist that Virgil appears chiefly to challenge our admiration, as in his other works, so also in the Bucolics. The language, indeed, which he puts into the mouths of his pastoral personages is for

[3] It may be said that in Milton's Lycidas the Virgilian confusion of shepherd and poet is turned into mere chaos by the introduction of a third element, the Christian shepherd or minister. There is however this difference, that the object, no less than the effect, of the poem is not to describe pastoral life, but to paint student life in pastoral colours. The tenth Eclogue might take the benefit of the same distinction, if we could separate it in our judgment from the rest. Milton's use of mythology might afford another ground for comparison with Virgil: but the subject is too large for a note.

the most part as undramatic as the thoughts which that language expresses are conventional and unreal. In a very few instances he attempts to produce an appearance of rusticity by an archaism, a proverb, a conversational ellipse, a clumsy circumlocution[4]; even there, however, he seems to be copying Theocritus, rather than following the nature which he had seen around him, and the strain in which his shepherds usually converse is scarcely less elaborate than the ordinary diction of the Georgics or the Aeneid. So in the practice of the Greek poets the bucolic hexameter had a structure of its own[5]: as handled by Virgil it does not differ from the didactic or the epic. Yet a more poetical people than the Romans might be pardoned if they forgot their sense of dramatic propriety in the delight with which they welcomed such specimens of language and versification as those which the Eclogues every where exhibit. The tedious labour of the file, the absence of which is deplored by Horace[6] as fatal to the excellence of Roman poetry, had at last found an artist who would submit to it without complaining. The finished excellence of his workmanship is a fact which will not be readily

[4] See Gebauer's 'De Poetarum Graecorum Bucolicorum, imprimis Theocriti, Carminibus in Eclogis a Vergilio adumbratis: particula prima' (Leipsic, 1856), pp. 8 foll., a valuable monograph, of which I have not availed myself as fully as I could wish, as it did not appear till after the bulk of these remarks was written.

There is a passage in Wycherley's recommendatory lines on Pope's Pastorals which is worth quoting, not only for its own ingenuity, but as expressing the view taken by Pope and his friends of the language in which pastoral poetry should be written—a view probably not very unlike Virgil's own, *mutatis mutandis*.

> "Like some fair shepherdess, the silvan Muse
> Should wear those flowers her native fields produce,
> And the true measure of the shepherd's wit
> Should, like his garb, be for the country fit:
> Yet must his pure and unaffected thought
> More nicely than the common swain's be wrought:
> So with becoming art the players dress
> In silks the shepherd and the shepherdess,
> Yet still unchanged the form and mode remain,
> Shaped like the homely russet of the swain."

See also Pope's Discourse on Pastoral Poetry, prefixed to his Pastorals, where he lays down practical rules for bucolic writing, and his ironical comparison of his own Pastorals with Philips' (Guardian, No. 40), where the doctrine that shepherds ought to deal in proverbs is not forgotten.

[5] See Gebauer, pp. 44 foll., where too much is perhaps made of the instances—not more than 240 lines out of the whole number—in which the bucolic caesura is preserved. It is evident that Virgil set no store by it whatever as a necessary law of composition: that he should have employed it in the Eclogues more frequently than in the other two poems, is no more than is natural in a young writer just beginning to form his versification, and at the time familiar with the cadence of Theocritus.

[6] Hor. 2 Ep. 1. 167. Ars Poet. 290.

impeached or overlooked, though its importance may easily be underrated. We are apt, perhaps, not sufficiently to consider what is involved in the style or diction of poetry. We distinguish sharply between the general conception and the language, as if the power which strikes out the one were something quite different from the skill which elaborates the other. No doubt there is a difference between the two operations, and one which must place a poet like Virgil at a disadvantage as compared with the writers whom he followed; but it would be a mistake to suppose that imagination may not be shown in the words which embody a thought as well as in the thought which they embody. To express a thought in language is in truth to express a larger conception by the help of a number of smaller ones; and the same poetical faculty which originates the one may well be employed in producing the other. It is not merely that the adaptation of the words to the thought itself requires a poet's sense, though this is much; but that the words themselves are images, each possessing, or capable of possessing, a beauty of its own, which need not be impaired, but may be illustrated and set off, by its relative position, as contributing to the development of another and more complex beauty. It is not necessary that these words, in order to be poetical, should be picturesque in the strict sense of the term; on the contrary, it may suit the poet's object to make a physical image retire into the shade, not advance into prominent light: but the imagination will still be appealed to, whatever may be the avenue of approach—by the effect of perspective, by artful juxtaposition, by musical sound, or perhaps, as we have already seen, by remote intellectual association. The central thought may be borrowed or unreal, yet the subordinate conceptions may be true and beautiful, whether the subordination be that of a paragraph to an entire poem, a sentence to a paragraph, or a phrase or word to a sentence. It is, I conceive, to a perception of this fact, and not to a deference to any popular or mechanical notion of composition, that the praise of style and execution in poetry is to be referred. Poetry is defined by Coleridge[7] to be the best words in their right places; and though at the first statement his view may appear disappointing and inadequate, it will perhaps be found that further consideration will go far towards justifying its truth.

If the Augustan age is, as it is allowed to be by common consent, the epoch of the perfection of art as applied to Latin poetry, that perfection is centred in Virgil and Horace. Ovid, the third great representative poet of his time, sufficiently indicates that even then a decline had begun; and Tibullus and Propertius, though free from his faults, are scarcely of sufficient eminence to be regarded as masters in the school of style. But Virgil and Horace, like Sophocles among

[7] Table Talk.

Greek poets, constitute the type by which we estimate the poetical art of their nation, the mean which every thing else either exceeds or falls short of. It is not that we consciously fix upon any qualities in them which attract our admiration, but rather perhaps, on the contrary, that there seems to be nothing prominent about them; the various requisites of excellence are harmoniously blended, without exaggeration, and the mind receives that satisfaction which refuses to be asked how it came to pass. Their style is sufficiently characteristic not to repel imitation, though with many of its most successful imitators the process is doubtless mainly intuitive: yet, on the other hand, it is not so peculiar as to render imitation an act of ridiculous presumption. Less frequently pictorial than that which preceded it, the style of Lucretius and Catullus, it is at the same time more artistic: single sentences are not devoted to the uniform development of a particular effect, but a series of impressions is produced by appeals made apparently without any principle of sequence to the different elements of the mind, sense, fancy, feeling, or memory, and the task of reducing them to harmony is left to the reader's sympathizing instinct. It is a power which appears to deal with language not by violence, but by persuasion, not straining or torturing it to bring out the required utterance, but yielding to it and, as it were, following its humours. Language is not yet studied for its own sake: that feature belongs to the post-Augustan time of the decline of poetry: but it has risen from subordination into equality, and the step to despotic supremacy is but a short one.

To enumerate the felicities which are to be found in the Eclogues would be endless, as it would perhaps be superfluous in an essay intended to be introductory to the perusal of the poem in detail. Where I have been sensible of them, I have generally endeavoured to indicate them in the commentary, though I fear that through brevity and other faults of expression I have not always succeeded in conveying the impression I desired. The chief instance, in my judgment, of sustained and systematic art is that presented by the fourth Eclogue, to the notes on which I would accordingly beg to refer the reader. In this place, however, it may be worth while to illustrate my meaning by a brief review of those passages in the Eclogues in which external nature is represented as in sympathy with the joys and sorrows of pastoral life. The frequent repetition of the notion may speak ill for Virgil's capacity of invention: the variety with which it is presented, extending not merely to form, but to colour, is a signal witness to the modifying power of his fancy. Let us look at the two passages, in some sort parallel, where pines and springs call for the absent Tityrus, and where mountain and vineyard shout in the ears of Menalcas the apotheosis of Daphnis. The former, properly understood, seems to be a piece of

graceful raillery, reminding the gardener that while he was away his trees were undressed, and the boars, perhaps, wallowing in his springs. The latter has a grandeur about it recalling the sublimity of Jewish prophecy, at the same time that we are apparently intended to think not only of nature endowed with human feeling, but of actual human joy, the joy of the traveller on the mountain and of the vinedresser under the rock. Even the epithet *intonsi montes* would seem to have a double reference: in one of its aspects it suggests the notion of a pathless wild, and thus brings out the universality of the rejoicing: in another it makes us feel with nature as it were against man, representing the mountains as glorying in that strength which nature gave and the reign of Daphnis will secure to them, as the fir-trees and cedars in Isaiah exult over the king of Babylon, "Since thou art laid down, no feller is come up against us." So the same changes in the order of nature are named at one time among the glories of the coming golden age, at another as effects of a general curse, which is to transfer the rights of the strong and beautiful to the weak and contemptible. Under the reign of Daphnis the wolf is to spare the sheep: in the youth of the newborn ruler of the earth the oak is to distil honey: Pollio and his admirer are to dwell in a dream-land where spices grow on the bramble: yet it is in images like these that Damon hurls his dying scorn at the world where he has been robbed of his love. What can be more significant than the apparently casual epithet *arguta*, applied in the very first line of the seventh Eclogue to the tree under which Corydon and Thyrsis are about to sing? Or let us take the passage which serves as a comment on that epithet, the lines on Maenalus in Damon's song. Lucretius[8], in his account of the origin of society and civilization, tells us that pastoral music must have been in the first instance an imitation of the sound of the wind among the reeds: but the thought gains indefinitely when it is localized and transferred to Maenalus, "whose forests are ever tuneful and his pines ever vocal, who is ever listening to the loves of shepherds, and to Pan, the first who would not have the reeds left unemployed." The personification of the mountain gives both definiteness and majesty to the conception: the very fact that the connection between vocal woods and shepherds' songs is hinted rather than expressed is an advantage even philosophically: and the mention of Pan supplies that mythological framework to which the theories of the ancients on the history of man primeval owe so much, not only of beauty, but of substance. A minute analysis of the language of the Eclogues is in truth a school of poetical criticism: and though the subtilty and complexity of the images involved may induce a practice of over-refining on the part

[8] Lucr. 5. 1382 foll.

of the inquirer, yet experience, I think, will show that the danger of giving Virgil credit for more than he had in his mind is far less than would be supposed by an ordinary reader.

As we have no authentic life of Virgil, we cannot settle with certainty the date of the composition or publication of the Eclogues. Several of them, however, fix their own date (see the separate Introductions): the dates of one or two others can be determined relatively: and we may suppose that no long interval is likely to have taken place between the composition of the various poems, without accepting the story of the biographer, "Bucolica triennio suasu Asinii Pollionis perfecit," on its intrinsic any more than on its extrinsic merits. The proximate date, so gained, agrees with the general intimation given by Virgil himself at the conclusion of the Georgics and endorsed by his contemporaries and successors, that the Bucolics were the work of his youth. So far as historical data go, our *terminus a quo* must be about 711, the year of the first assignment by Octavianus to his veterans, and the twenty-seventh or twenty-eighth of the poet's life, while our *terminus ad quem* will probably fall in 717, the date of Gallus' supposed service in Italy against Sex. Pompeius, when Virgil was thirty-three or thirty-four. When he wrote the first Eclogue he evidently considered himself already a poet; but though he then found himself free to follow pastoral song at his will, we are not obliged to identify the poetry which he had then produced with any other of the Eclogues, or indeed to suppose it to have been pastoral at all, except as being the composition of a so-called shepherd. That Virgil would not delay the publication of his volume long after its completion is a natural supposition, especially as he was soon to apply himself to the Georgics.

There seems no reason to doubt that the order in which the Eclogues now stand is that in which Virgil himself arranged them, whatever bearing that may have on the question of their relative dates. The last line of the fourth Georgic, as Wagner remarks, even without the support of a similar notice by Ovid, establishes the fact that the first Eclogue was intended to stand first and give, as it were, its tone to the whole; the exordium of the tenth Eclogue speaks for itself. For the titles of the various Eclogues, varying as they do in the different MSS., the grammarians are doubtless to be held responsible. The name *Ecloga*, which signifies merely select poems[9], in this case the portions of the Bucolic volume, is to be referred to the same authority.

[9] See Forcellini s. v. *Ecloga*. The irrelevancy of the term as applied to pastoral poetry led Petrarch to a curious emendation, *Æglogues*, which he accordingly gave as the title to his own Pastorals; and Spenser, among others, followed the example. Johnson, who remarks (Life of A. Philips) that the word can only mean 'the talk of goats,' not, as it was intended, 'the talk of goatherds,' might have remarked further, that no such formation could have existed in Greek.

Recent German critics, such as Gebauer, in the treatise already referred to, and Ribbeck, in a paper in Jahn's Jahrbücher (vols. 75, 76, Part I.), have supposed themselves to have found the traces of symmetrical arrangement, amounting to something like strophical correspondence, throughout the Eclogues. That such a principle was present to Virgil's mind during the composition of some of them, the structure of the amoebean part of Eclogues 3, 5, 7, and 8 is sufficient to prove; nor does it seem an accident that the scraps of songs quoted in Eclogue 9 fall into two pairs of three and five lines respectively; but that is no reason for seeking symmetry in the Eclogues which are not amoebean, and torturing the text in order to bring it out. It is true that the sense is more frequently ended with the line in the Eclogues than in the Georgics or Aeneid, so that the appearance of an imperfect parallelism is sometimes produced; but without stopping to enquire whether this may be connected with any tradition of bucolic music, which, though not accepted by Virgil as an invariable law, may still have influenced him, we may account for it sufficiently by considering that the hexameter, as handled by Lucretius and Catullus, is apt to present the same phenomenon of unbroken monotony, and that Virgil's earliest attempts at versification would naturally be characterized by a greater uniformity of cadence than his latest. In any case there can be no justification for resorting, as Ribbeck has done, to the hypothesis of interpolations on the one hand, and *lacunae* on the other. It is the trustworthiness of the MSS. that has preserved to us proofs of symmetry which had been overlooked for centuries, as in Eclogues 5 and 8; surely their authority is to be equally respected where they refuse to disclose any such proofs, especially when the two classes of cases are seen to be separated by an intelligible line.

P. VERGILI MARONIS

BUCOLICON

LIBER.

ECLOGA I.

TITYRUS.

MELIBOEUS. TITYRUS.

The historical groundwork of this Eclogue is the assignment of lands in Italy by the triumvirs to their veterans in 713. "The spoliation," says Mr. Merivale (History of the Roman Empire, vol. iii. p. 222), "spread from the suburban lands to remote tracts, from municipal to private possessions. Even loyalty to the Caesarian party proved of no avail: the faithful Mantua shared the fate of its neighbour, the disaffected Cremona; and the little township of Andes, Virgil's birth-place, in the Mantuan territory, was involved in the calamities of its metropolis." The story as drawn out from Donatus' Life, and the scattered notices in Servius' commentary, is that Virgil went to Rome on the seizure of his property, and obtained from Octavianus a decree of restitution, which however was resisted and nearly rendered ineffectual by the violence of the new occupant, referred to in the ninth Eclogue, so that a second appeal for protection had to be made. That the poet's inheritance was twice threatened seems evident from Eclogue 9, vv. 7 foll., while we know from the present Eclogue that on one occasion he received an assurance of protection from Octavianus himself, and it may be inferred from other passages that Alfenus Varus, the legatus in the Cisalpine after the battle of Perusia, if not his predecessor C. Asinius Pollio, interfered on Virgil's behalf. These facts agree sufficiently well with the traditional account, at the same time that they do not enable us to decide on all its details, even as contained in the abbreviated summary just given.

The speakers in the Eclogue are two shepherds, one of whom is enjoying rustic life, singing of his love, and seeing his cattle feed undisturbed, when he is encountered by the other, who has been expelled from his homestead, and is driving his goats before him, with no prospect but a cheerless exile. This is simple enough, but it is complicated by an unhappy artifice. The fortunate shepherd is represented as a farm slave who has just worked out his freedom: and this emancipation is used to symbolize the confirmation of the poet in his property. The two events, with their concomitants, are treated as convertible with each other, the story being told partly in the one form, partly in the other.

See vv. 41 foll. and notes. This confusion arises from the identification of the shepherd and the poet, spoken of in the Introduction to the Eclogues: but in the present case its very grossness has prevented its being observed by the editors, who suppose Tityrus, like Moeris in Ecl. 9, to be Virgil's 'villicus,' who goes to Rome to purchase his liberty of his master, and there hears from Octavianus that his master's property is safe—a cumbrous hypothesis, and not really reconcilable with the language of the Eclogue. The earlier commentators, such as La Cerda and Catrou, did not feel this difficulty, but they created one for themselves in the shape of an allegory, according to which Tityrus' two partners, v. 30, stand for Rome and Mantua respectively. Trapp, in rejecting the allegory, himself supposes that the change of partners is intended to intimate a change of parties, Virgil's abandonment of the cause of the republicans for that of the triumvirs.

The scenery, as in other Eclogues, is confused and conventional, the beeches (v. 1), caverns (v. 75), mountains (v. 83), and rocks (vv. 15. 47. 56. 76) belonging to Sicily, while the marshy river (v. 48) is from Mantua. See Introduction to the Eclogues, and Note on the Scenery about Mantua, p. 107. In other respects the poem appears to be original, only the names Tityrus, Galatea, and Amaryllis, being borrowed from Theocritus.

M. TITYRE, tu patulae recubans sub tegmine fagi
Silvestrem tenui Musam meditaris avena;
Nos patriae finis et dulcia linquimus arva:
Nos patriam fugimus; tu, Tityre, lentus in umbra
Formosam resonare doces Amaryllida silvas.
T. O Meliboee, deus nobis haec otia fecit.

1—5.] 'How is it that while I am wandering an outcast from my native fields, you are lying in the shade and singing like a happy shepherd of your mistress?'

1.] Tityrus (Τίτυρος) is one of the Theocritean shepherds (Theocr. 3. 2 foll.). The word is apparently the Doric form of Σάτυρος, being applied in the same way to designate a kind of tailed ape, and perhaps a goat. Another account, that it means a reed, was also received among the ancient critics (Schol. on Theocr. l. c.), and is to some extent supported by the words τιτύρινος (αὐλός), τιτυριστής; but these may be explained by supposing that the name had come to have a conventional sense as a shepherd or rustic minstrel.

2.] 'Silvestrem,' 'pastoral:' as 'silvae' is used for pastoral poetry, 4. 3. Forbiger observes that the Italians pasture their cattle in summer among the woody slopes of the mountains. 'Silvestrem Musam' is from Lucr. 4. 589, "Fistula silvestrem ne cesset fundere Musam." 'Tenui,' like "Agrestem tenui meditabor arundine Musam," 6. 8, where it is evident from the context that 'tenui' is meant to be in keeping with 'agrestem,' and to suggest the notion of simplicity and humility, at the same time that it is a natural epithet of the reed, like 'fragili cicuta,' 5. 85. 'Musam:' the Muse had come to be used for the song personified as early as Sophocles and Euripides. 'Meditaris,' 'compose.' Comp. Hor. 1 S. 9. 2, "Nescio quid meditans nugarum et totus in illis." 'Avena,' not a straw (which would be absurd), but a reed, or perhaps a pipe of reeds, hollow like a straw. So 'stipula,' of a reed, 3. 27, though the word there is designedly contemptuous.

3.] "Patrios finis," v. 68.

4.] He repeats the contrast in an inverse order, so that we shall perhaps do best to put with Jahn a semicolon after v. 2, a colon after v. 3. 'Fugimus,' φεύγομεν, 'are banished from it.' 'Lentus' = 'securus.' Comp. Ovid, Her. 19. 81, "Certe ego tum ventos audirem lenta sonantes."

5.] "Resonent mihi Cynthia silvae," Prop. 1. 18. 31, probably in imitation of this passage.

6—10.] 'These rural liberties I owe to one whom I shall ever own as a god.'

6.] Meliboeus is explained by Servius, ὅτι μέλει αὐτῷ τῶν βοῶν, a plausible and indeed obvious etymology, but unsupported by analogy, which would rather point to μέλι as the first part of the compound.

Namque erit ille mihi semper deus; illius aram
Saepe tener nostris ab ovilibus imbuet agnus.
Ille meas errare boves, ut cernis, et ipsum
Ludere, quae vellem, calamo permisit agresti.
M. Non equidem invideo; miror magis: undique totis
Usque adeo turbatur agris. En, ipse capellas
Protinus aeger ago; hanc etiam vix, Tityre, duco.
Hic inter densas corylos modo namque gemellos,
Spem gregis, ah! silice in nuda connixa reliquit.
Saepe malum hoc nobis, si mens non laeva fuisset,
De caelo tactas memini praedicere quercus.

Perhaps the name was suggested by the geographical Meliboea, and adopted simply from its connexion with *βοῦς*. Comp. Alphesiboeus. 'Otia,' 'peace.' Comp. Hor. A. P. 199, "Apertis otia portis." The 'deus' is Octavius. This is probably mere hyperbole, though it heralds the adulation which treated a living emperor as a god. Ruaeus observes that Octavianus was not worshipped till 718.

7.] "Erit mihi magnus Apollo," 3. 104. 'Shall be honoured by me as a god,' softening the expression of the preceding line. Serv. comp. Lucan's adulation of Nero (1. 63), "Sed mihi jam numen." 'Aram,' imit. fr. Theocr. Epig. 1. 5, *βωμὸν δ' αἱμάξει κεραὸς τράγος οὗτος ὁ μαλλός*.

8.] Comp. Catull. 20. 12, cited on v. 34.

9.] 'Ille (mihi) permisit boves errare et ipsum ludere,' the infinitives standing in place of an accusative. This must not be confounded with our idiom, 'he permitted my cattle to feed at large and me to play,' where 'cattle' and 'me' are datives. 'Errare' implies security, as in Hor. Epod. 2. 13 (quoted by Emmenessius), "Prospectat errantes greges." In E. 2. 21 it implies wealth.

10.] 'Ludere,' frequently used of poetry, 6. 1, Hor. 1 Od. 32. 2, half slightingly, as of a relaxation. So *παίζειν*.

11—19.] 'Well, I do not grudge you your lot, but I wonder—such peace in the midst of such troubles. You see me wearily driving my flock—one of them has just dropped her young dead—not but that I might have foreseen this . . . But tell me about this god of yours.'

11.] 'Magis' used for 'potius,' as in Lucr. 2. 428, 869, Catull. 66 (68). 30 (referred to by Keightley), where as here one assertion is rejected and another substituted; 'not this, but rather that.' 'Non equidem invideo,' *κοὔτοι τι φθονέω*, Theocr. 1. 62, which however refers to giving a present.

12.] 'Turbatur,' 'the soldiers are spreading confusion.' Many MSS., including the Roman, have 'turbamur,' which was adopted by Heinsius; but this reading is condemned by Serv., and Quinctilian (1. 4. 28) gives 'turbatur.' 'Ipse' contrasted with 'undique totis agris.'

13.] 'Protinus,' 'onwards;' the primary meaning of the word. 'Protinus' is the spelling of the Medicean, Rom., and Vatican MSS., adopted by Forb. 'Aeger' applies probably both to body and mind. 'Duco,' the rest he drove before him, this one he leads by a cord.

14.] 'Gemellos:' the birth of twins increases the disappointment. Emmen. quotes Theocr. 1. 25., 3. 34, where *διδυματόκος* is the epithet of a goat. Such goats were especially valuable from their quantity of milk. 'Corulos' seems the older spelling, but 'corylos' is adopted by Forb. from Med. The use of 'namque' so late in the sentence is of course peculiar to poetry (comp. A. 5. 733), though it is placed second in a sentence by Livy and later prose writers, unlike 'nam,' which in prose always comes first.

15.] 'Silice in nuda' probably means the road paved with 'silex,' as Keightley observes. 'Connixa' is put for 'enixa,' for the sake of the metre, though it has a rhetorical force of its own, expressing the difficulty of the labour. 'Spem gregis,' "spemque gregemque simul," G. 3. 473; "spem gentis," G. 4. 162. Taubmann. The kids, being dropped on the bare road, not on grass ground, would naturally die soon after birth.

16.] From the parallel passage, A. 2. 54 (note), it would seem that 'non' goes with 'laeva,' not with 'fuisset.' 'Laevus,' Gr. *σκαιός*, in the sense of 'folly.'

17.] 'De caelo tangi' is a phrase for to be

[Saepe sinistra cava praedixit ab ilice cornix.]
Sed tamen, iste deus qui sit, da, Tityre, nobis.
T. Urbem, quam dicunt Romam, Meliboee, putavi
Stultus ego huic nostrae similem, quo saepe solemus
Pastores ovium teneros depellere fetus.
Sic canibus catulos similis, sic matribus haedos
Noram, sic parvis conponere magna solebam.
Verum haec tantum alias inter caput extulit urbes,
Quantum lenta solent inter viburna cupressi.
M. Et quae tanta fuit Romam tibi caussa videndi?
T. Libertas; quae sera, tamen respexit inertem,

struck by lightning, Livy 25. 7, &c. The striking of a thing or person by lightning was an omen of evil: see Cic. De Div. 1. 10—12. Hence the practice of enclosing the 'bidental.' Pomponius says on the authority of the lost works of ancient Grammarians, that the blasting of fruit-bearing trees was ominous, that of the olive being supposed to forebode barrenness, that of the oak banishment. If this could be established, it would fix the 'malum hoc' to be Meliboeus' exile, not the loss of the goat's twins.

18.] This line is condemned as spurious by the silence of the most ancient MSS., and by the critics ancient and modern, and is retained here merely for the convenience of keeping the old numeration. It is made up from 9. 15.

19.] 'Da' for 'dic,' as 'accipe' for 'audi.' "Da . . . quae ventrem placaverit esca," Hor. 2 S. 8. 5. 'Iste,' 'tuus.' Several MSS. have 'quis' for 'qui.' The difference between the two is not easy to ascertain, the common distinction being that 'quis' asks the name, 'qui,' like 'qualis,' ποῖος, the nature, while Wagner contends that in Virgil at least 'quis' is generally used in direct questions, 'qui' in indirect. No precise rule is laid down by Madvig (Lat. Gr. § 88, obs. 1). Zumpt makes it a question of euphony, and Drakenborch thinks they are used indiscriminately. Nothing can be settled from the present passage, as Tityrus does not reply directly to the question.

20—26.] 'Why, I used to think Rome differed from Mantua only as a dog does from a puppy, but I found it was much more like the difference between a cypress and an osier.' Tityrus begins 'ab ovo,' in rustic fashion. This seems to have misled Apronianus, who thought Virgil's deity might be not Octavianus, but Rome.

22.] 'Depellere,' or, in the full expression, 'depellere a lacte,' is 'to wean,' 3. 82., 7. 15, G. 3. 187, &c.: and some take it so here, reading 'quoi' for 'quo,' or even rendering 'quo,' '*for*' instead of '*to* which.' But the sense requires something equivalent to *going* to the city. 'Pellere,' for driving a flock, is found in 'compellere,' 2. 30, &c. The 'de' need not be explained by supposing that Andes was on a hill, which was not the case: it denotes the destination, as in 'deducere,' 'demittere navis (in portum),' &c. It may have been the custom in Columella's time to sell lambs very young, and it may be the custom now to sell them so young that they are obliged to be carried to the butcher: but these observations, though valuable as illustrations of the text, must not be allowed to override it. Keightley thinks Virgil may have misapprehended the technical sense of the word, not being a practical man: and it might also be suggested that he may have wished to combine the notions of 'weaning' and 'taking to market.'

24.] It may be questioned whether 'parvis conponere magna' means 'to compare cities with dogs and goats,' i.e. to argue from the latter to the former, or to compare the larger member of a class with the smaller: but the latter is more natural, and recommended by 'solebam.' 'Sic' then becomes emphatic; 'such were the comparisons I made.' Hdt. 2. 10 has σμικρὰ μεγάλοισι συμβαλέειν, Thuc. 4. 36, μικρὸν μεγάλῳ εἰκάσαι. "Si parva licet componere magnis," G. 4. 176, of the bees and the Cyclopes.

25.] 'Extulit' seems to have a present force, = 'elatum gerit.' Comp. A. 2. 257., 10. 262, notes.

26.] Keightley remarks that the cypress is not indigenous to Italy (Pliny 16. 33), and therefore that this allusion to it is unnatural in the mouth of a shepherd. Tityrus means to say in effect that he found the difference, one not of degree, but of kind.

27.] 'And what took you to Rome?'

28—36.] 'I went to buy my freedom, for

Candidior postquam tondenti barba cadebat;
Respexit tamen, et longo post tempore venit,
Postquam nos Amaryllis habet, Galatea reliquit.
Namque, fatebor enim, dum me Galatea tenebat,
Nec spes libertatis erat, nec cura peculi.
Quamvis multa meis exiret victima saeptis,
Pinguis et ingratae premeretur caseus urbi,
Non umquam gravis aere domum mihi dextra redibat.

which I had neglected to lay by during the better years of my life, while I had an unthrifty helpmate.'

28.] Slaves saved their peculium to buy their freedom; and of course the less 'inertes' they were the sooner they got the necessary sum. Tityrus, a farm-slave or bailiff, having saved enough, goes up to buy his freedom from his owner, and the owner of the estate, who is living at Rome. Nothing can be less happy than this allegory in itself except the way in which it is introduced in the midst of the reality—the general expulsion of the shepherds, and the exemption of Tityrus through the divine interposition of Octavianus—which ought to appear through the allegory and not by the side of it. With 'sera, tamen respexit' Spohn comp. Prop. 4. 4. 5, "Sera, sed Ausoniis veniet provincia virgis;" id. ib. 15, 35, "Sera, tamen pietas."

29.] 'Candidior,' 'growing gray.' There is some appropriateness, as Forb. remarks, in this manner of indicating time, as manumitted slaves shaved their beards. Note the difference of the tenses joined with 'postquam' here and in v. 31. 'Cadebat,' a continuing act now completed; 'habet,' an act still continuing; 'reliquit,' an act completed at once.

30.] 'Respexit tamen:' this repetition of words, so common in all poets, ought not to have led Heyne to suspect the genuineness of the line.

31.] 'Since I got rid of the extravagant Galatea and took to the thrifty Amaryllis.' These were doubtless successive partners (contubernales) of the slave Tityrus. A pastoral, especially when drawn from slave life, must have its coarser sides, and this change of partners is one of them. 'Galatea' in Theocr. (Idyls 6 and 11) is a Nereid beloved by Polyphemus; and so she is elsewhere represented by Virgil (7. 37., 9. 39), though here he borrows her name for Amaryllis' predecessor. 'Amaryllis' (ἀμαρύσσω), Theocr. 3. 1.

33.] 'Peculium,' here used for the private property of slaves, on which see Dict. Ant. s. v. Servus (Roman). Comp. Sen. Ep. 80 (quoted by Lipsius on Tac. Ann. 14. 42), "Quam (servitutem) mancipia quoque conditionis extremae et in his sordibus nata omni modo exuere conantur: peculium suum, quod compararerunt ventre fraudato, pro capite numerant." In the country it would naturally consist in cattle, even after the etymology of the word had been forgotten: and so 'victima . . . meis saeptis.' In Horace's appropriation of the words, A. P. 330, 'peculium' perhaps refers, as Mr. Long suggests, to the property which children might hold with their father's leave.

34.] Virgil, as Heyne observes, has had before him Catull. 20. 10—15 (if Catullus be really the author of the lines):

"Meis capella delicata pascuis
In urbem adulta lacte portat ubera;
Meisque pinguis agnus ex ovilibus
Gravem domum remittit aere dexteram;
Teneraque, matre mugiente, vaccula
Deum profundit ante templa sanguinem."

It is said by Fronto that 'victima' denotes the larger beasts, 'hostia' the smaller. 'Saeptis,' 'fences' or 'enclosures.' Varro (R. R. 1. 14) "De saeptis, quae tutandi caussa fundi fiunt." Here = 'ovilibus,' just as the voting enclosures in the Campus Martius were called both 'saepta' and 'ovilia,' as Serv. remarks.

35.] 'Ingratae,' because it did not pay him for his trouble. "Animi ingratam naturam pascere semper," Lucr. 3. 1003. All that Tityrus did in those days seemed to be thrown away. 'Pinguis' with 'caseus,' not, as some have thought, with 'victima.' The less important thing requires an epithet to dignify it. Spohn refers to Colum. 7. 8, from which it would seem that 'pinguis' would denote a cream cheese as distinguished from one made with milk ('tenui liquore').

36.] So the author of the Moretum, v. 83, "Inde domum cervice levis, gravis aere, redibat." For this traffic with the country town, comp. G. 1. 273., 3. 400.

M. Mirabar, quid maesta deos, Amarylli, vocares,
Cui pendere sua patereris in arbore poma:
Tityrus hinc aberat. Ipsae te, Tityre, pinus,
Ipsi te fontes, ipsa haec arbusta vocabant.
T. Quid facerem? neque servitio me exire licebat,
Nec tam praesentis alibi cognoscere divos.
Hic illum vidi iuvenem, Meliboee, quot annis
Bis senos cui nostra dies altaria fumant.
Hic mihi responsum primus dedit ille petenti:
Pascite, ut ante, boves, pueri; submittite tauros.

Tityrus blames the unthrift of Galatea and his own recklessness, which made him take no sufficient pains about making money by his produce, though he took it from time to time to Mantua. There is no reason to suppose that he squandered his earnings directly on Galatea, which would only complicate the passage, being not quite consistent with the blame thrown on the town, v. 35.

37—40.] 'I remember well how you were missed, both by Amaryllis and by the property under your charge, though I did not then know you were away.'

38.] Amaryllis, in her sorrow, had forgotten her careful habits. She left the fruit hanging for Tityrus, as if no hand but his ought to gather it. 'Sua' is well illustrated by Forb. from 7. 54, "Strata jacent passim sua quaque sub arbore poma;" G. 2. 82, "Miratur . . . non sua poma;" and A. 6. 206, "Quod non sua seminat arbor."

39.] 'Aberat:' the short syllable lengthened by the stress which the pause in the sense gives, as in 3. 97, &c.

'Ipsae:' no one, except perhaps Voss, who expresses himself inconsistently, seems to have perceived the meaning of this and the following line, which is not, according to one of Voss's explanations, that Amaryllis made all nature echo with her cries (in which case the enumeration of the different objects would be jejune), nor yet simply according to the common view that all nature sympathized with her, as in 5. 62 mountains, rocks, and trees rejoice in Daphnis' apotheosis, or as in 10. 13, laurels, tamarisks, and the pine-crowned Maenalus weep for Gallus, an image which would be too great for the present occasion; but that the various parts of nature called him back, because all suffered from his absence, pines (comp. 7. 65), springs (comp. 2. 59., 5. 40), and orchards, all depending on his care. Thus there is a playfulness in the passage, which Virgil doubtless meant as a piece of rustic banter.

41—46.] 'I could not help leaving them both; my only chance was by getting to Rome. And there it was that I saw my deity, a glorious youth to whom I pay divine honours. From his lips I received a firm assurance of security.'

41.] 'Alio modo,' or something equivalent, is to be supplied from 'alibi' in the next verse.

42.] Virgil seems to be trying to blend the two ideas of the slaves' master and Octavianus with each other. 'Præsens' applied to a god means not so much propitious as powerful to aid; the power of a heathen god being connected with his presence. Hence the word is applied to a powerful remedy, G. 2. 127.

43.] There is no getting over the confusion between the slave going to buy his freedom of his master and the ejected freeholder going to beg restitution of Octavianus. V. 46 is quite inapplicable to the case of the slave. Octavianus is called 'juvenis' again G. 1. 500, as also by Hor. 1 Od. 2. 41. Juv. 5. 45 gives the same appellation to Aeneas.

44.] 'Bis senos dies,' i. e. twelve days in the year. The critics say that Octavianus was to be worshipped among the lares (Hor. 4 Od. 5. 34, "et Laribus tuum miscet numen"); but Cato de R. R. 143 says that the 'Lar familiaris' is to be worshipped on all the Kalends, Nones, and Ides, which would make thirty-six days in all.

45.] 'Responsum dedit:' as a god to those who consult his oracle. 'Primus' denotes the anxiety with which the response was sought; it does not imply that any one else could have given it. Comp. A. 7. 117, "Ea vox audita laborum Prima tulit finem." 'It was here that he gave me my first assurance.'

46.] 'Pueri' is the common phrase for slaves, like παῖς in Greek, and 'child' in old English. But observe how the allegory is

M. Fortunate senex, ergo tua rura manebunt,
Et tibi magna satis, quamvis lapis omnia nudus
Limosoque palus obducat pascua iunco!
Non insueta gravis temptabunt pabula fetas,
Nec mala vicini pecoris contagia laedent.
Fortunate senex, hic, inter flumina nota
Et fontis sacros, frigus captabis opacum!
Hinc tibi, quae semper, vicino ab limite, saepes

sustained. Tityrus goes to Rome with his money and asks his master to emancipate him: his master answers, 'You shall not be turned out of your land by my veterans.' 'Submittere,' 'to supply,' 'produce,' and, in farming idiom, to use for breeding or propagation, both of animals and plants. Comp. G. 3. 73. 159, and instances from the Scriptores Rei Rusticae in Forcell. It should perhaps be strictly 'submittite vitulos' as in G. 3. 159; but 'taurus' for 'vitulus' is a very slight impropriety of expression, and indicates, moreover, the reason for which they were bred. Feeding cattle and breeding them is a very natural description of the grazier's business. Some have taken 'submittite' as 'submittite jugo,' i.e. 'domate,' and the line as an exhaustive description of farming.

47—59.] 'Yes, you are happy; poor as your land may be, you can enjoy it undisturbed and be content. Your flocks will be healthy, and you will live in the shade by the water, lulled by the hum of the bee, the song of the vine-dresser, and the cooing of the dove.'

47.] 'Tua' is a predicate, like 'magna.' Wagn. refers to the phrase 'meum est,' as in 9. 4. But 'manebunt' is also a predicate, 'It is yours and yours for ever.'

48.] You (Tityrus or Virgil) are content with your farm, though it is all covered with stones, and full of pools and rushes (so that no soldier need envy you its possession). 'Palus' is probably the overflowing of the Mincio; comp. 7. 13. 'Omnia' can hardly be taken with 'pascua:' it must mean the whole farm, while the latter part of the description applies only to the pastures by the river. This disparaging clause presents a difficulty, which some have got rid of by supposing the words to refer to the condition not of Tityrus' own property, but of the lands about him, as in v. 12; while others, seeing rightly that this was not the natural meaning of the sentence, have fancied that Meliboeus is made to speak in the character of a half-jealous neighbour, that so the poet may be able politically to depreciate his own good fortune. That the feeling expressed is really the poet's, is likely enough; but it seems more natural to attribute its expression not to artifice, but to simplicity. Virgil puts the praise of his happy lot into the mouth of a neighbour whose distresses enable him to speak feelingly, and then goes on to dwell on his contentment in spite of drawbacks, forgetting that such an utterance of satisfaction would come appropriately from himself alone. It seems scarcely worth while with Keightley to connect the clause with what follows, 'quamvis . . . non insueta,' &c., though perhaps the change would be a slight gain.

50.] 'Temptabunt,' 'poison:' so of a disease, G. 3. 441. The sense of 'fetus' has been doubted, as it may either mean 'pregnant' or 'just delivered:' but it appears to be fixed to the former meaning by the epithet 'gravis,' which must be equivalent to 'gravidas,' as in A. 1. 274.

51.] 'Mala,' 'malignant;' "malum virus," G. 1. 129. So the Homeric κακὴ νόσος: "mala scabies," Hor. A. P. 453, of a contagious disorder.

52.] 'Flumina nota,' Mincio and the Po, if we are to be precise.

53.] 'Fontis sacros,' from the pretty superstition which assigned a divinity to every source and spring. So ἱερὸν ὕδωρ, Theocr. 7. 136. "Stratus . . ad aquae lene caput sacrae," Hor. 1 Od. 1. 22. 'Captabis,' 2. 8.

54.] The supposed perplexities attending the construction of this sentence are all removed by Weise's suggestion of making 'quae semper' an elliptical relative clause in the sense of 'ut semper' (6. 15), like "quae proxima, litora" A. 1. 167 (note). 'Shall lull you to sleep as it has ever done.' 'Quae' then will be used here for the corresponding adverb 'quemadmodum,' like 'quo' A. 1. 8, for 'quomodo,' 'siquem,' ib. 131, for 'sicubi.' 'Vicino a limite' is thus seen to be an epexegesis of 'hinc,' a mode of expression which Wagn. has supported by various passages, e. g. A. 2. 18, "Huc . . . includunt caeco lateri."

Hyblaeis apibus florem depasta salicti,
Saepe levi somnum suadebit inire susurro;
Hinc alta sub rupe canet frondator ad auras;
Nec tamen interea raucae, tua cura, palumbes,
Nec gemere aeria cessabit turtur ab ulmo.
T. Ante leves ergo pascentur in aethere cervi,
Et freta destituent nudos in litore pisces,
Ante, pererratis amborum finibus, exsul
Aut Ararim Parthus bibet, aut Germania Tigrim,

55.] Keightley remarks on 'Hyblaeis,' that it is a favourite practice of the Latin poets of the Augustan and later periods, to give things the name of the people or place famed for them, e. g. 5. 27, 29., 9. 30., 10. 59. It may be set down as one of the characteristics of an artificial school, the writers of which recognize common places as such, and find the poetry of objects rather in external, especially literary, associations than in anything which they suggest to the mind directly. 'Salictum,' abbreviated form of 'salicetum,' used in prose as well as poetry. 'Depasta' might very well be used for 'depasta est,' but 'depasta est' could not be used for 'depascitur.'

56.] The 'susurrus' comes partly from the bees, partly from the leaves, the latter as in Theocr. 1. 1, *ἀδύ τι τὸ ψιθύρισμα καὶ ἁ πίτυς, αἰπόλε, τήνα, Ἁ ποτὶ ταῖς παγαῖσι, μελίσδεται.*

57.] The 'frondator' (Catull. 62 (64). 41) dressed the trees by stripping them of their leaves, which were used for the fodder of cattle. Comp. 9. 60, and the whole passage G. 2. 397—419. There is no need to settle whether the leaves here meant are those of the 'arbustum,' as the same person would naturally strip all the trees in a farm like that of Tityrus', though we may still illustrate 'alta sub rupe' by comparing G. 2. 522, "Mitis in apricis coquitur vindemia saxis." The words are perhaps from Theocr. 8. 55, *ἀλλ' ὑπὸ τᾷ πέτρᾳ τᾷδ' ᾄσομαι.* 'Canet ad auras,' 'fill the air with his song:' comp. A. 6. 561, "qui tantas plangor ad auras?" The description, as Spohn remarks, points to the month of August, from the mention not only of the 'frondatio' (comp. G. 2. 400. Colum. 11. 2), but of the cooing of the wood-pigeons during incubation. See note on next verse.

58.] 'Tua cura,' 'your delight;' 10. 22, "tua cura, Lycoris." Pliny makes the cooing of the wood-pigeons a sign that autumn is coming on, 18. 28, "Palumbum utique exaudi gemitus. Transisse solstitium caveto putes, nisi cum incubantem videris palumbum."

59.] The Romans kept turtle-doves on their farms. Varro, R. R. 3. 8. Colum. 8. 9. Pallad. 1. 25. 'Ulmo:' "Nota quae sedes fuerat columbis," Hor. 1 Od. 2. 10.

60—64.] 'Yes, nature will change her course, and nations their seats, before I forget my benefactor.'

60.] 'Ergo' is apparently resumptive, as in G. 4. 206 (note), Meliboeus' speech forming as it were a parenthesis. One of the inferior MSS. has 'in aequore' as a various reading; but this (besides its want of authority) would not agree so well with 'leves,' with which Wagn. comp. A. 5. 838., 6. 16. Its origin is obvious. The main idea of this passage is worked up again in a different shape 5. 76, and, in heroic style, A. 1. 607. Its source, as Keightley remarks, is perhaps Hdt. 5. 92, *Ἢ οὐ ὅ τε οὐρανὸς ἔσται ἔνιρθε τῆς γῆς, καὶ ἡ γῆ μετέωρος ὑπὲρ τοῦ οὐρανοῦ, καὶ οἱ ἀνθρωποι νομὸν ἐν θαλάσσῃ ἔξουσι, καὶ οἱ ἰχθύες τὸν πρότερον ἄνθρωποι, ὅτε γε ὑμεῖς κ.τ.λ.* The last part of this passage may seem to favour the reading 'in aequore.'

61.] 'And fishes shall dwell on the land.' The expression, as Keightley remarks, is not very happy, as there is nothing wonderful in the sea's throwing up the fish on the shore; but Virgil doubtless means to date the new life of the fishes from its commencement. 'Destituent' with 'nudos.'

62.] 'Pererratis amborum finibus' is an obscure expression; but 'pererratis' seems to be i. q. 'perruptis' or 'superatis,' with a reference to the wandering character of the nations. 'Amborum,' of both nations: A. 7. 470, 'Se satis ambobus Teucrisque venire Latinisque." 'Exsul' explains 'bibet:' 'he will live habitually as in his own country.'

63.] The Arar (Saone) is a river of Gaul, not of Germany: its source, however, in the high land connected with the Vosges (Vogesus) is not very far from Alsace, which in and before Virgil's time, as now, was in-

Quam nostro illius labatur pectore voltus.
M. At nos hinc alii sitientis ibimus Afros,
Pars Scythiam et rapidum Cretae veniemus Oaxen,
Et penitus toto divisos orbe Britannos.
En umquam patrios longo post tempore finis,
Pauperis et tuguri congestum caespite culmen,
Post aliquot, mea regna videns, mirabor aristas?

habited by Germans. It appears, moreover, that the ancients sometimes confounded the Germans and Celts. Dict. Geograph. Arar, Germania. At all events the error, whatever it may amount to, is Virgil's own, and not a dramatic touch of rustic ignorance. Those who make such defences should remember that a poet had better commit a blunder in geography than a platitude.

64.] 'Before I forget the gracious look he gave me.' The notion seems to be that of a god's benign countenance. 'Cultus' is an ingenious, but by no means necessary conjecture.

65—79.] 'We have to make a change like that you speak of, wandering, it may be, to the ends of the earth. Perhaps I may never see my old home again; or, if I do, it will be in the hands of a brutal alien. I have laboured for another, and I must now bid farewell for ever to the joy of a shepherd's life.'

65.] The thought of migration, as Keightley remarks, is suggested by the mode of expression just employed by Tityrus. 'You can talk of the migration of nations as a synonyme for impossibility; we have to experience it as a reality.' 'Alii' answers to 'pars' strictly in sense, though not in form. So "pars . . . sunt qui," Hor. 1 Ep. 1. 77.

66.] Oaxus or Axus, the O representing the digamma, as the ancient coins of the place show, is a town in Crete, still bearing the name of Axos (Dict. Geogr. Axus). It is mentioned by Hdt. 4. 154, where the MSS. vary between the two forms of the name. A river runs by it, which is doubtless what Virgil intends by Oaxes here. Vibius Sequester mentions it, but he need have had no authority beyond the present passage, as he vouches for the existence of a German Arar to satisfy the exigences of v. 63. The name Oeaxis is given to Crete by Apoll. Rhod. 1. 1131, and Varro Atacinus ap. Serv. translating from him. 'Cretae Oaxen' may be supported by the analogy of the Greek gen. of locality, τῆς Κρήτης εἰς Ὀάξην. Some critics, thinking the context points to a northern river, which might be coupled with Scythia and Britain, and opposed to 'Afri,' have taken Oaxes to be a corruption of Oxus, or read 'Araxen,' the latter hypothesis being favoured by a passage in Claudian, B. Gild. 31, where the MSS. fluctuate between 'Oaxem' and 'Araxem,' while, on the suggestion of Servius, they read 'rapidum cretae' (not 'Cretae'), i. q. 'rapacem cretae,' 'laden with marl,' an use of 'rapidus' with the gen. which has yet to be supported by examples. As in the case of Africa and Britain, Virgil appears to be thinking of a Roman province to which settlers might conceivably be sent. Lands in Crete were given by Augustus to the ejected colonists of Capua.

68.] For 'en' in interrogations where it adds earnestness and emphasis, by invoking attention, see Hand's Tursellinus, ii. 368. The phrase 'en umquam' recurs 8. 7, "En quid ago?" A. 4. 534. So ἦν is used before questions in Greek.

69.] 'Tugurium' (supposed to be connect- with 'tego,' as the form 'tegurium' appears in inscriptions) is defined by Festus and Pomponius (Dig. 50. 16. 180) to be a rustic, as distinguished from a town, dwelling.

70.] Claudian, iv. Cons. Honor. 372, apparently takes 'aristas' as i. q. 'messes' = 'annos,' 'decimas emensas aristas.' This is harsh and apparently unparalleled. It also involves a very awkward repetition, if it is not rather a contradiction of ideas:—'longo post tempore—post aliquot aristas.' There is the objection, too, that 'aliquot' would naturally distribute 'aristas,' whereas the equivalent to 'messis' is the plural 'aristae,' not the singular 'arista.' The other alternative is to take 'post' for 'posthac,' which is very awkward after 'longo post tempore,' and construe 'aliquot mirabor aristas,' 'shall I see with wonder a few ears of corn'—the soldiers being supposed to be bad farmers, as in fact they were, and therefore always ready for new civil wars. This would greatly complicate the line, 'aliquot aristas' being in apposition to 'patrios finis,' and 'tuguri culmen,' 'mea regna,' to 'aliquot aristas.' It is, however, the explanation preferred by the modern editors. In that case we must

Impius haec tam culta novalia miles habebit?
Barbarus has segetes? en, quo discordia civis
Produxit miseros! en, quis consevimus agros!
Insere nunc, Meliboee, piros, pone ordine vitis.
Ite meae, felix quondam pecus, ite capellae.
Non ego vos posthac, viridi proiectus in antro,
Dumosa pendere procul de rupe videbo;
Carmina nulla canam; non, me pascente, capellae,
Florentem cytisum et salices carpetis amaras.
T. Hic tamen hanc mecum poteras requiescere noctem

suppose that two feelings are mingled in Meliboeus' question, a longing to return to his home, and a reflection that should he ever do so, he will probably find it impoverished. Mr. Campbell's notion, propounded in his Specimens of the English poets, that Meliboeus is speaking of his cottage 'standing behind' a few ears of corn, i. e. with a few ears growing before it, would hardly call for mention if criticism were not reduced to a choice of evils.

71.] 'Impius,' rather generally 'wicked' than stained with civil war. The opposition, as the next lines show, is between the soldiers and the citizens, as if the former were an alien body. The adjective 'novalis' is used substantively both in the feminine and in the neuter. See G. 1. 71. It varies, too, in sense, being sometimes applied to fallow land, which is Varro's definition of it (L. L. 5. 4, § 39), sometimes to ground unbroken or ploughed for the first time. The latter seems to be its force here, so that there is a rhetorical contrast with 'tam culta'—'the ground which I have broken up for the first time and brought into such excellent cultivation.'

72.] 'Barbarus,' alluding to the Gauls and other barbarians who were now incorporated in the Roman armies. Julius Caesar had taken Gauls, Germans, and Spaniards into his service.

73.] The Vat. MS. has 'perduxit,' which was the reading of the old editions. Heinsius restored 'produxit.' Wagn. justly says that there is an important difference in the meaning of the two words. 'Perduxit' would be, 'to what a termination has it brought them;' 'produxit,' 'to what a point.'

74.] This sarcastic 'nunc,' with an imperative, is common enough, 'I nunc' being its most usual form, as in Hor. 1 Ep. 6. 17, and many other passages referred to by Jahn on Persius 4. 19. 'With this before you go on doing as you have done.' Grafting pears and planting vines stand of course for the ordinary operations of husbandry. Both processes are described in G. 2. "Insere, Daphni piros," 9. 50, is said seriously.

75.] 'Ite capellae,' 10. 77. Meliboeus is going.

76.] The farewell here resembles generally, though not verbally, that of Daphnis in Theocr. 1. 115 foll. For goats browsing in the thickets on the rocks, see G. 3. 315. "Pendentis rupe capellas," Ov. de Ponto, 1. 9.

77.] With 'viridi proiectus in antro' comp. above, vv. 1, 4.

78.] 'Me pascente' is merely 'me pastore,' not, as Martyn thinks, that the goats feed from his hand.

79.] 'Cytisus' is the arborescent lucerne, which is common in Greece and Italy, and a favourite food of cattle and bees. Comp. 2. 64, 10. 30, &c. Keightley remarks that as the cytisus and sallows are plants of the plain, we may suppose that a different rural scene from the former is intended. Where, however, we see Greek and Italian scenery mixed, we may be prepared for confusion and indistinctness in details.

80—84.] 'You had best stay the night with me. Sleep on leaves and sup on apples, chestnuts, and cheese. The smoke announces supper, and the evening is setting in.'

80.] 'Poteras' (similarly used in Hor. 2 S. 1. 16. Ov. Met. 1. 679) is explained as though Meliboeus were moving off (comp. v. 75); but it is rather to be compared with 'tempus erat' ("nunc Saliaribus Ornare pulvinar Deorum Tempus erat dapibus, sodales," Hor. 1 Od. 37. 2), and ἐχρῆν for χρή. It seems more pressing than the present—'You might as well stay.' Perhaps the account of the idiom is that it treats the time for action as almost gone by, the wrong determination as almost formed, and so implies urgency to change the one and overtake the other. Tibull. 3. 6. 53 has "longas tecum requiescere noctes." The old reading was 'poteris' and 'hac nocte,' but the present text has been generally re-

Fronde super viridi: sunt nobis mitia poma,
Castaneae molles et pressi copia lactis;
Et iam summa procul villarum culmina fumant
Maioresque cadunt altis de montibus umbrae.

ceived since Heinsius, on external and internal grounds. The invitation is from Theocr. 11. 44 foll., ἄδιον ἐν τῶνπρῳ παρ' ἐμὶν τὰν νύκτα διαξεῖς· Ἐντὶ δάφναι τηνεῖ κτλ.

81.] 'On a couch of green leaves.'

82.] 'Molles,' 'mealy,' i. e. when they are roasted.

83.] The smoking roofs of the farm-houses announce supper-time.

84.] Comp. 2. 67.

ECLOGA II.

ALEXIS.

A SHEPHERD gives utterance to his love for a beautiful youth, complaining of his indifference, urging him to come and live with him in the country, and finally upbraiding himself for his infatuation.

Parts of this Eclogue are closely modelled after the eleventh Idyl of Theocritus, where the Cyclops addresses Galatea in a similar manner. We should be glad to believe it to be purely imaginary, though even then it is sufficiently degrading to Virgil. Servius, however, and the pseudo-Donatus have a story also referred to by Martial (8. 56, &c.) and Apulcius (Apol. p. 279, ed. Elmenhorst), that Alexis is intended for Alexander, a youth belonging to Pollio (Martial says Maecenas, who can hardly have been then acquainted with the poet), and given by him to Virgil, who is supposed by Spohn to have written the Eclogue as a mark of gratitude to his patron.

Corydon and Alexis are probably fellow-slaves, though it is not easy to reconcile the various passages which seem to refer to Corydon's condition (vv. 2. 20—22. 57), and it is possible that Virgil may not have settled the point in his own mind, Corydon being in fact a mixture of the ordinary Theocritean shepherd and the Cyclops.

The beeches (v. 3) and mountains (v. 5) again point to Sicily, not to Mantua, and Sicily is expressly mentioned in v. 21.

This Eclogue is generally supposed to have been the first written; but, as Keightley remarks, all that can be asserted is, that it was earlier than the fifth, and perhaps than the third (see Ecl. 5. 86, 87).

FORMOSUM pastor Corydon ardebat Alexim,
Delicias domini, nec, quid speraret, habebat.
Tantum inter densas, umbrosa cacumina, fagos

1—5.] 'Corydon had a hopeless passion for Alexis. Here is one of his solitary love plaints.'

1.] The 'pastor,' as Keightley remarks, was one of the farm-slaves. 'Domini' then, v. 2, will be the common master of Corydon and Alexis. 'Corydon' is a shepherd in Theocr. Idyl. 4. Heyne has 'Alexin,' Wagn. 'Alexim.' Among other instances of 'ardere' for 'perdite amare,' with an accusative, see Hor. 4 Od. 9. 13, "Non sola comptos arsit adulteri Crines." There is a similar use of 'pereo' and 'depereo.'

2.] An instance of rivalry between a slave and his master is mentioned Tac. Ann. 14. 42. Brunck read "nec quod," without authority. 'Non habeo quid sperem' differs from 'non habeo quod sperem,' as Madvig remarks (§ 363, obs. 2), 'non habeo' in the former case having the force of 'I do not know.'

3.] 'Tantum,' 'as his only solace.' "Ve-

Adsidue veniebat. Ibi haec incondita solus
Montibus et silvis studio iactabat inani;
O crudelis Alexi, nihil mea carmina curas?
Nil nostri miserere? mori me denique coges.
Nunc etiam pecudes umbras et frigora captant;
Nunc viridis etiam occultant spineta lacertos,
Thestylis et rapido fessis messoribus aestu
Allia serpyllumque herbas contundit olentis.
At mecum raucis, tua dum vestigia lustro,

teris, iam fracta cacumina, fagos," 9. 9. Spohn would remove the commas in each place, making 'cacumina' a dependent accusative, like "Os humerosque Deo similis," A. 1. 589; but the epithet 'veteris' at least would hardly support such an accusative, and the apposition between a thing and a prominent part of itself is not uncommon; e. g., "iuvenes, fortissima pectora," A. 2. 348.

4.] Gallus (10. 50) talks of solacing himself by singing verses which he has already composed: the strains of Corydon, on the contrary, are unpremeditated. The word, however, in Cic. and Livy seems merely to mean 'artless,' like "versibus incomtis," G. 2. 386. 'Solus' is better than 'solis,' a plausible conjecture of Drakenborch's, as making Corydon the principal object. So Prop. 1. 18. 30, "Cogor ad argutas dicere solus aves."

5.] 'Iactabat,' 'raved.' A. 2. 588, "Talia iactabam et furiata mente ferebar." 'Inani,' 'bootless,' because it was 'montibus et silvis.' It expresses also a prolonged purposeless lament, like 'incassum,' G. 1. 387, 'nequiquam,' ib. 403. This can hardly be called an imitation of Theocr. 11. 18, where the Cyclops soothes his love for Galatea with song.

6—18.] 'Alexis, I am desperate; midday and everything living shelters itself from the heat; yet I am wandering under the sun in the hope of finding you. Never did I find the scorn of a loved one so hard to bear: you may be more lovely than others, but do not presume on it.'

6.] The opening seems to be modelled on Theocr. 3. 6, ὦ χαρίεσσ' Ἀμαρυλλί. 11. 19, ὦ λευκὰ Γαλάτεια.

7.] Theocr. 3. 9, ἀπάγξασθαί με ποιησείς, which is in favour of 'coges' over 'cogis,' though Heyne inclines to the latter. 'Coges' has also most MS. authority, and agrees better with 'denique.'

8.] "Iam pastor umbras cum grege languido Rivumque fessus quaerit," Hor. 3 Od. 29. 21; "patula pecus omne sub ulmo est," Pers. 3. 6; both descriptions of noon. In 'captant' and 'occultant,' as Keightley remarks, the frequentative may be significant, denoting the multitudes that are seeking shelter.

9.] Theocr. 7. 22, Ἀνίκα δὴ καὶ σαῦρος ἐφ' αἱμασιαῖσι καθεύδει. "Rubum Dimovere lacertae," Hor. 1 Od. 23. 6.

10.] 'Rapido aestu:' 'rapidus' in its original sense is nearly a synonyme of 'rapax.' Lucr. 4. 712 has 'rapidi leones,' 'ravening lions.' Hence the word is applied to devouring seas and fire, and to the scorching sun. Keightley on E. 7. 66 shows that 'rapax' and 'rapidus' are sometimes used indifferently of seas and rivers, comparing Ennius 2. 46 with Lucr. 1. 720, and Lucr. 1. 14 with ib. 17. The meaning 'swift' probably flows from 'rapere,' in the sense of 'hurrying away.' 'Thestylis,' Theocr. 2. 1.

11.] She was making for them the mess called 'moretum,' which is described in a poem of that name attributed to our poet. It was composed of flour, cheese, salt, oil, and various herbs (herbas olentis) brayed together in a mortar. Keightley. Horace in his philippic against garlic, Epod. 3. 4, says, "O dura messorum ilia!" 'Olentis' is applied equally to the stench of garlic and the fragrance of wild thyme.

12.] 'I and the cicalas alone are stirring and piping still.' 'Cicadis' is of course the real subject, to be coupled with 'mecum,' though 'arbusta' is made the grammatical subject by the turn of the expression, and 'mecum resonant arbusta cicadis' is equivalent to 'mecum canunt cicadae.' 'Mecum,' for 'like me,' is found in G. 1. 41., 2. 8. But the sense here is not only 'with' or 'like me,' but 'with me alone:' and we may compare the use of 'mecum,' 'tecum,' 'secum,' for 'by myself,' &c. 'Tua vestigia' is explained by Keightley as if Corydon were merely going over the ground once trodden by Alexis: but the obvious meaning is more graphic. Corydon is trying to find Alexis, whom he supposes to be flying from him,

Sole sub ardenti resonant arbusta cicadis.
Nonne fuit satius, tristis Amaryllidis iras
Atque superba pati fastidia? nonne Menalcan,
Quamvis ille niger, quamvis tu candidus esses?
O formose puer, nimium ne crede colori!
Alba ligustra cadunt, vaccinia nigra leguntur.
Despectus tibi sum, nec, qui sim, quaeris, Alexi,
Quam dives pecoris, nivei quam lactis abundans;
Mille meae Siculis errant in montibus agnae;
Lac mihi non aestate novum, non frigore defit.
Canto, quae solitus, si quando armenta vocabat,
Amphion Dircaeus in Actaeo Aracyntho.

vv. 60, 63, and examining his footprints. So "vestigia lustrat," A. 11. 763.

13.] Comp. G. 3 338, where the 'cicadae' are loud at the fourth hour before the 'aestus medii' (v. 331). 'Arbusta' here, as there, are probably natural, not artificial.

14.] 'Amaryllidis iras,' 3. 80.

15.] The later editors suppose the grievance to have been that Amaryllis was scornful, Menalcas swarthy; but Corydon obviously contrasts the scorn of Alexis with that of his two former favourites, his passion for whom of course he wishes to paint strongly, anticipating an objection that Menalcas at least could not be put into comparison with Alexis, as being far less beautiful. The next lines accordingly are a sort of apology for dark beauty, like that in 10. 39.

16.] 'Esses,' as the tense shows, refers properly to Menalcas only, the former love, not to Alexis, though Virgil, for the sake of brevity, chooses to express himself as if both had been objects of Corydon's affection at the same time. 'Quamvis' qualifies the two adjectives, 'however black, however fair.'

17.] 'Color,' 'beauty,' as consisting in colour. "Nullus argento color est," Hor. 2 Od. 2. 1.

18.] 'Ligustra,' probably 'privet.' 'Vaccinia,' 'hyacinths;' though some say, whortle berries, thinking that the contrast ought to be between two shrubs. Voss ingeniously supposes 'vaccinium' and *ὑάκινθος* to be the same word. 'Cadunt,' 'are left to fall.' Compare the use of 'jacent,' 'are allowed to lie without being picked up.'

19—27.] 'Yet I am not a man to be scorned. I have numerous flocks under my charge; I can sing like Amphion; and the mirror of the water tells me that I am not uncomely.'

20—23.] From Theocr. 11. 34, where the Cyclops boasts his pastoral wealth and skill in piping to Galatea. Hence too, perhaps, 'Siculis,' v. 21. Servius and others take 'nivei' with 'pecoris,' but 'niveum' is a regular epithet of 'lac,' like *γάλα λευκόν* in Hom., Theocr., &c. So Ov. Met. 13. 829, in an evident imitation of this passage, "Lac mihi semper adest niveum." If Corydon is a slave, we must suppose with Keightley that in falling into the Cyclops' language, he is really thinking of the advantage he gets from having so much under his charge.

21.] 'Mille meae agnae,' not 'a thousand of my lambs,' as Wagn. thinks, 'but a thousand lambs of mine,' as Forb. gives it.

22.] Theocrit. instead of perennial milk has cheese, which being soft cheese unfit to keep would imply a constant supply of milk. 'Frigore,' as *ἐν ψύχει*, Soph. Phil. 17, opp. to *ἐν θέρει*. The words do not merely mean 'I have new milk all the year round' (Wagn.), but 'milk does not fail me even at the most trying times; in summer when "lac praecipit aestus" (3. 98), or in winter, which is the lambing season.'

23.] 'Vocabat,' 'piped them home from pasture.' Keightley refers to a pretty passage in Apoll. Rhod. 1. 575:

"Ως δ' ὁπότ' ἀγραύλοιο κατ' ἴχνια σημαντῆρος
Μυρία μῆλ' ἐφέπονται ἄδην κεκορημένα ποίης
Εἰς αὐλιν, ὁ δέ τ' εἶσι πάρος σύριγγι λιγείῃ
Καλὰ μελιζόμενος νόμιον μέλος.

Amphion and Zethus were brought up among the shepherds in ignorance of their divine birth.

24.] Amphion was a Boeotian hero, Dirce a fountain near Thebes: Acte was an old name for Attica, and Aracynthus is a

Nec sum adeo informis: nuper me in litore vidi,
Cum placidum ventis staret mare; non ego Daphnim
Iudice te metuam, si numquam fallit imago.
O tantum libeat mecum tibi sordida rura
Atque humilis habitare casas et figere cervos
Haedorumque gregem viridi compellere hibisco!
Mecum una in silvis imitabere Pana canendo.
Pan primus calamos cera coniungere pluris
Instituit; Pan curat ovis oviumque magistros.

ridge in Aetolia, near the mouth of the Achelous. So that here is another geographical difficulty. Vibius Sequester vouches for an Attic, Stephan. Byzant. for a Boeotian Aracynthus. It is convenient to suppose that there was one on the frontiers of the two countries. Servius here, as in the case of the Oaxes, supposes the error to be intentional and dramatic. Propertius also connects Aracynthus with Amphion (4. 15. 42).

25.] From Theocr. 6. 34 foll., where it is the Cyclops who finds himself not so ugly. It is just possible that a Mediterranean cove might be calm enough to mirror a giant, not possible that it should be calm enough to mirror Corydon. Servius observes the error, but he condemns Virgil and Theocritus alike.

26.] 'Placidum staret' is equivalent to 'placatum esset,' and 'vento' is the instrumental ablative. So "vento rota constitit," G. 4. 484. The wind is elsewhere mentioned as the agent in calming the waters, as in A. 1. 66, "Et mulcere dedit fluctus et tollere vento" (note); 5. 763, "placidi straverunt aequora venti," perhaps after Soph. Aj. 674, *δεινῶν δ' ἅημα πνευμάτων ἐκοίμισε στένοντα πόντον*. The common explanation is that the wind is said to do what by absenting itself it allows to be done; but though such a turn of thought is common enough, and hence applicable to any single passage, it is not easy to see why it should have suggested itself frequently when the wind is spoken of, unless we suppose that Virgil is consciously imitating Sophocles in all four places. For Daphnis, the great bucolic hero, who was beloved by a Naiad, see introduction to E. 5.

27.] 'Fallit' is certainly better than 'fallat;' though 'fallat' has good MS. authority, including Med., and is adopted by Heyne. He means, of course, that the mirror cannot lie.

28—44.] 'If you would but try life with me! we would hunt and tend flocks together, and I would teach you to sing like Pan, the shepherd's patron. It is an art which others have envied, and I have a pipe which Damoetas gave me at his death as the only one worthy to succeed him. Besides I have two pet roes, which I am saving for you in spite of many entreaties.'

28.] Comp. Theocr. 11. 65. 'Sordida,' merely 'coarse,' opp. to the elegance and refinement of the city. Aristoph. Clouds 43, *Ἐμοὶ γὰρ ἦν ἄγροικος ἡδιστος βίος Εὐρωτιῶν, ἀκόρητος, εἰκῆ κείμενος*.

29.] Heyne thinks hunting out of place, and therefore proposes, after a suggestion of Serv., to take 'cervos' as antler-shaped props for the cottage; but Serv. himself had justly observed that Corydon invites Alexis to pleasure, not to toil, and Wagn. adds that there is abundant proof of the connection between the hunter and the shepherd, e. g. G. 2. 471., 3. 409. Besides Virg. witnesses to his own meaning by the similar expression, "figere damas," G. 1. 308, and Sen. Herc. F. has "Tutosque fuga figere cervos" (passages referred to by Cerda).

30.] 'Viridi hibisco,' for 'ad viridem hibiscum.' So Hor. 1 Od. 24. 18, "Quam (imaginem)...nigro compulerit Mercurius gregi," where the 'grex niger' must mean the souls already below. Serv. comp. A. 5. 451, "It clamor caelo." Some however take 'hibisco' as a rod of hibiscus, with which the kids are driven. It is unluckily uncertain what plant the hibiscus is, Dioscorides and Palladius describing it as a kind of mallow, Pliny as resembling a parsnip. Neither a mallow nor a parsnip would make a rod; but as we find the shepherd in 10. 71 making a basket with 'hibiscus,' we may conclude that it possessed some strength and pliancy.

32.] 'Pluris:' we hear of pipes made of three, nine, eleven, fifteen, and twenty-one reeds. The Cyclops in Ov. Met. 13. 784 has one of a hundred. Forb.

33.] "Pecori pecorisque magistro," 3. 101. Ov. F. 4. 747.

Nec te poeniteat calamo trivisse labellum:
Haec eadem ut sciret, quid non faciebat Amyntas?
Est mihi disparibus septem compacta cicutis
Fistula, Damoetas dono mihi quam dedit olim,
Et dixit moriens: Te nunc habet ista secundum.
Dixit Damoetas: invidit stultus Amyntas.
Praeterea duo, nec tuta mihi valle reperti,
Capreoli, sparsis etiam nunc pellibus albo;
Bina die siccant ovis ubera; quos tibi servo.
Iam pridem a me illos abducere Thestylis orat;
Et faciet, quoniam sordent tibi munera nostra.
Huc ades, o formose puer: tibi lilia plenis
Ecce ferunt Nymphae calathis; tibi candida Nais,

34.] 'Trivisse labellum,' by running the under lip backwards and forwards along the fistula. Lucr. 4. 588 of Pan, "Unco saepe labro calamos percurrit hiantis." 'Poeniteat,' not quite the same as 'pudeat,' as the act is rhetorically supposed to have been done (hence the past 'trivisse') and the actor to be looking back on it.

35.] Amyntas is not a favourite (10. 38), but a foolish and envious rival (5. 8 foll.).

36.] 'Cicutis,' hollow hemlock stalks. "Cavas inflare cicutas," Lucr. 5. 1383, of the origin of pastoral music.

38.] 'Secundum,' 'my worthy successor;' 'secundus' being used of that which is nearly equal. Hor. 1 Od. 12. 17, "Unde nil maius generatur ipso Nec viget quicquam simile aut secundum; Proximos illi tamen occupavit Pallas honores." Comp. also E. 5. 48, "Nec calamis solum aequiparas sed voce magistrum; Fortunate puer, tu nunc eris alter ab illo." 'Ista,' not 'haec,' as being already Corydon's property when Damoetas spoke. It is not even certain from the words that the gift may not have been made long before his death.

39.] 'Stultus,' because he fancied himself equal to Corydon. The language, as Forbiger remarks, is rather epic.

40.] There are similar love presents in Theocr. 3. 34., 11. 40. 'Nec tuta,' from wild beasts. The difficulty enhances the value of the present, as Heyne remarks, comparing Ov. M. 13. 834.

41.] These white spots disappear after the roe is six months old (Serv. and Wunderlich), and therefore these roes would be very young. Theocr. 11. 40 has τρέφω δέ τοι ἔνδεκα νεβρώς, Πάσας μαννοφόρως, where μαννοφόρως, though naturally meaning adorned with collars (μάννος), is by some commentators referred to spots.

42.] 'Bina die siccant ovis ubera,' i. e. they suck the same ewe twice a day. Varro, R. R. 2. 2. 15. Keightley. The distributive force of 'bina' is made to exert itself not on the principal word, 'capreoli,' but on the accessory 'dies,' so that it is a kind of hypallage.

43.] 'Abducere orat:' 'oro' with an infinitive on the analogy of 'volo,' 'peto,' 'postulo.' Comp. A. 6. 313, "Stabant orantes primi transmittere cursum." The passage is from Theocr. 3. 33, Τάν με καὶ ἁ Μέρμνωνος Ἐριθακὶς ἁ μελανόχρως Αἰτεῖ· καὶ δωσῶ οἱ, ἐπεὶ σύ μοι ἐνδιαθρύπτῃ. 'Thestylis' from v. 10 appears to be a slave.

44.] 'Et faciet' equivalent to 'et abducet,' as we should say 'and she shall do so.' So 'ni faciat,' A. 1. 62, is equivalent to 'ni molliat et temperet.' Observe how Virgil throughout this line has varied the expressions of Theocritus, his Corydon being more courteous, and his Alexis presumably more sensitive. The fact has been already noticed in part by Servius.

45—55.] 'Come and enjoy a country life. Nature produces her loveliest flowers—all for thee; and thou shalt have the fairest and most delicious fruits.' Spohn rightly remarks that the general scope of the passage is simply an invitation to share the delights of the country, Corydon representing the nymphs and himself as doing the honours; but this does not exclude the notion of special presents of flowers and fruit like those in 3. 70. With the expression, comp. G. 2. 3 note.

46.] The nymphs offer flowers, being goddesses of the springs that water them, as Voss remarks, comparing pseudo-Virg.

Pallentis violas et summa papavera carpens,
Narcissum et florem iungit bene olentis anethi;
Tum, casia atque aliis intexens suavibus herbis,
Mollia luteola pingit vaccinia caltha.
Ipse ego cana legam tenera lanugine mala,
Castaneasque nuces, mea quas Amaryllis amabat;
Addam cerea pruna: hŏnos erit huic quoque pomo;
Et vos, o lauri, carpam, et te, proxima myrte,
Sic positae quoniam suavis miscetis odores.
Rusticus es, Corydon: nec munera curat Alexis,
Nec, si muneribus certes, concedat Iollas.
Heu, heu, quid volui misero mihi! floribus austrum

Cepa 15, "Et quae virgineo libata Achelois ab amne Lilia vimineis attulit in calathis." —evidently from the context an imitation of the present passage. He may be right also in saying that Corydon is speaking of the produce of his own watered garden, as is shown by Columella's reference to this passage in his tenth book, on the cultivation of a garden.

47.] 'Pallentis violas,' 'yellow violets,' λευκόϊον, opp. 'nigrae,' μελάνιον, "tinctus viola pallor amantium," Hor. 3 Od. 10. 14. Heyne remarks that the paleness of southerns is yellow. Ovid, M. 11. 100, has "saxum palluit auro."

48.] 'Anethus:' an aromatic plant akin to the fennel, with a yellow flower; it is grown in our gardens. In a celebrated passage of Moschus (Idyl. 3. 101) it is called τό τ' εὐθαλὲς οὖλον ἄνηθον.

49.] 'Casia:' an aromatic shrub, with leaves like the olive, common in the south of Europe. 'Intexens casia (vaccinia),' a poetical variety for 'intexens casiam.'

50.] 'Vaccinia,' the dark hyacinth, v. 18. It is not clear whether 'caltha' is the chrysanthemum or the marigold. That its fragrance was not its recommendation appears from Pliny (21. 6), where its 'gravis odor' is mentioned, and Ovid (Pont. 2. 4. 28), who enumerates among other changes in the course of nature "Calthaque Paestanas vincet odore rosas." 'Pingit,' 'picks out.'

51.] A description of quinces, which were called 'mala Cydonia.' These fruits have nothing to do with making a garland, as some of the commentators think. The nymphs bring flowers in baskets. Corydon gathers fruits, and also sprigs of bay and myrtle.

53.] 'Cerea pruna,' 'yellow plums,' which were valued more than purple. Pliny 15. 13. Ovid, M. 13. 817. 'Huic quoque pomo,' i. e. 'prunis;' 'pomum' including all fruit except grapes; nuts, and, according to some, figs. 'Honos erit' is well explained by Serv.: "Si a te dilectum fuerit: sicut castaneae in honore fuerunt amatae Amaryllidi." Some MSS. and the old editions have 'et honos,' to avoid the hiatus. Heins. struck it out. The non-elision of a short vowel is remarkable; but it is doubtless to be accounted for not only, as in A. 1. 405, by the pause in the verse, but by the fact that H is a semi-consonant, which should be borne in mind, too, in the case of caesuras, such as 6. 53., G.; 4. 137, &c. For A. 12. 648, see note there.

54.] 'Proxima:' the companion of the laurel, always, and not only in this nosegay. Among other instances is Hor. 3 Od. 4. 19, "ut premerer sacra Lauroque collataque myrto." Comp. the use of 'proximus' for near kin and bosom friends.

56—68.] 'Vain hope, to recommend myself by presents which he will disdain, and a richer rival surpass! O this destructive passion! Yet why should he disdain a life which even gods have loved? I must follow him—it is mere natural attraction. Evening coming, and no relief!'

56.] 'Rusticus,' 'you are a clown;' i. e. your presents are clownish. Alexis lived in the city, v. 28.

57.] 'Iollas, the master of Alexis, would outbid you.' For 'certes—concedat' the Dresden Servius has the indicative 'Certas —concedit,' while some MSS. have 'concedet.' But as he does not mean to compete, the subjunctive is preferable.

58.] 'Quid volui mihi:' like the common phrase 'quid tibi vis?' 'What do you mean?' 'What are you after?' He suddenly reflects on the destructiveness of his passion. This is more simple and natural than to suppose with Heyne and Voss that he

Perditus et liquidis inmisi fontibus apros.
Quem fugis, ah, demens? habitarunt di quoque silvas
Dardaniusque Paris. Pallas, quas condidit arces,
Ipsa colat; nobis placeant ante omnia silvae.
Torva leaena lupum sequitur; lupus ipse capellam;
Florentem cytisum sequitur lasciva capella;
Te Corydon, o Alexi: trahit sua quemque voluptas.
Aspice, aratra iugo referunt suspensa iuvenci,
Et sol crescentis decedens duplicat umbras:
Me tamen urit amor; quis enim modus adsit amori?
Ah, Corydon, Corydon, quae te dementia cepit!
Semiputata tibi frondosa vitis in ulmo est.
Quin tu aliquid saltem potius, quorum indiget usus,

is reproaching himself for having just made a comparison which must be disadvantageous to him.

59.] 'I have let in the scorching Scirocco to my blossoms, and wallowing wild boars to my clear spring'—no doubt, as Voss says, a proverbial expression. The Scirocco, Horace's 'plumbeus Auster,' is spoken of in Aesch. Eum. 938—40 as δεινὸς δροπήμων βλάβα—φλογμὸς ὁμματοστερὴς φυτῶν.

60.] 'Quem fugis' may be for 'cur me fugis?' (see on l. 54), or the meaning may be 'You know not whom you avoid in avoiding me,' like "nec qui sim quaeris," v. 19.

61.] Athens was the only city that Minerva founded, though in the elder Greek mythology it seems she was the goddess of fortresses in general, and hence called ἐρσίπτολις, ἀλαλκομενηΐς, πολιάς, πυλιοῦχος, ἀκραία, ἀκρία, κληδοῦχος, πυλαῖτις. See Dict. Biog. Athena. Corydon prefers the country to Athens, the noblest of cities. We should remember that he is a Greek.

62.] 'Ipsa colat,' 'let her have them to herself.' 'Placeant,' 'let me love the country,' for 'let me enjoy it;'—a natural expression, since the love is essential to the enjoyment. It occurs again G. 2. 485, "Rura mihi et rigui placeant in vallibus amnes, Flumina amem silvasque inglorius."

63.] 'Every creature pursues that for which it hungers: I pursue thee.' Theocr. 10. 30, Ἁ αἶξ τὸν κύτισον, ὁ λύκος τὰν αἶγα διώκει, Ἁ γέρανος τὠρορτον· ἐγὼ δ' ἐπὶ τίν μεμάνημαι. 'Ipse,' 'in his turn.'

66.] For similar versions or variations of βουλυτός, see Hor. 3 Od. 6. 43, and Epod. 2. 63, "Videre fessos vomerem inversum boves Collo trahentis languido." 'Iugo referunt,' 'draw home.' "Versa iugo referuntur aratra," Ov. F. 5. 497, quoted by Trapp. 'Suspensa,' not going into the ground ('depressa'), but carried so as not to touch the ground, as in the expression 'suspenso gradu'—probably the same thing as Horace's 'vomerem inversum,' though Keightley makes a distinction.

68.] 'My love does not cool with evening, or end with the long summer-day.' Both notions seem to be implied. With the first comp. vv. 8—13, where, as here, it is hinted, not directly expressed, with the second, Hor. 2 Od. 9. 10 foll. "nec tibi Vespero Surgente decedunt amores, Nec rapidum fugiente Solem."

69—73.] 'This is madness. I will return to my neglected business, and trust to find another love.'

70.] Both the half-pruned vine and the over-leafy elm would be signs of negligence. Comp. G. 2. 410, "Bis vitibus ingruit umbra." An unpruned vine was a great scandal in ancient husbandry. Hor. 1 S. 7. 31. Voss, reviving a notion of Serv., sees an allusion to an alleged superstition, that to drink of the wine of an unpruned vine caused madness, Numa having forbidden libations to be made from such wine, to show that the gods did not approve of the slothful husbandman—so that this would be another rustic proverb; but whatever may be the value of the illustration, not only the context, but the words themselves show that Corydon is simply taxing himself with a neglect of common duty.

71.] 'At least try to do some basket-work;' one of the home occupations of the husbandman, G. 1. 266. These lines are copied from Theocr. 11. 72 foll. 'Saltem,' 'at least,' if you cannot go about harder work. So in 10. 71, the poet makes a

Viminibus mollique paras detexere iunco?
Invenies alium, si te hic fastidit, Alexim.

basket while he is singing of his friend's passion. 'Usus,' G. 2. 22, note.

72.] 'Detexere,' 'to plait out,' i. e. to finish. "Quae inter decem annos nequisti unam togam detexere," Titin. ap. Non. 1. 3. Forcellini.

73.] Εὑρησεῖς Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν, Theocr. l. c.

ECLOGA III.

PALAEMON.

MENALCAS. DAMOETAS. PALAEMON.

THIS Eclogue is a specimen of a rustic singing-match, such as occurs in several of the Idyls of Theocritus, the fifth being that which Virgil had here chiefly in view. The somewhat coarse banter which precedes it is studied partly after the fifth, partly after the fourth Idyl. Other imitations will be found noticed in their places. The match itself is technically called Amoebaean singing (rendered by Virgil 'alternis,' or 'alternis versibus,' v. 59, 7. 18), the general principle of which seems to be that the second of the competitors should reply to the first in the same number of verses, and generally on the same or a similar subject. For further varieties see the Introduction to Eclogue 8. Here the challenger begins, as in Theocr. Idyls 6 and 8, though in Idyl 5 the contrary is the case.

Vives found an allegory in this Eclogue, Damoetas standing for Virgil and Menalcas for one of his rivals; but the poem is now universally agreed to be imaginary, in spite of the awkward introduction of the historical names of Pollio, Bavius, and Maevius. If anything, Menalcas is to be identified with Virgil, as would appear from the fifth and ninth Eclogues; but this cannot be pressed, nor need we follow those who, like Cerda, attempt to establish a difference in Menalcas' favour, contrary to Palaemon's verdict.

The date, like that of Eclogue 2, can only be determined relatively to Eclogue 5.

The scenery is again Sicilian, at least in part.

M. DIC mihi, Damoeta, cuium pecus? an Meliboei?
D. Non, verum Aegonis; nuper mihi tradidit Aegon.
M. Infelix o semper, ovis, pecus! ipse Neaeram

1—31.] *M.* 'Whom are you keeping sheep for? *D.* Aegon. *M.* Poor sheep! their owner is hopelessly in love, and his hireling steals the milk. *D.* As if you had any right to taunt me! *M.* Of course not; I cut Micon's vines. *D.* Broke Daphnis' bow and arrows, you mean. *M.* Well, I saw you steal Damon's goat. *D.* It was mine; I won it at a singing match. *M.* You! when you can't sing. *D.* I'll sing against you *now* for a calf.'

1.] Theocr. 4. 1, 2. 'Cuius,' -a, -um, occurs in Plaut. and Ter., but was obsolete in Virgil's time, as Cornificius' parody shows. It is used by Cic. Verr. 2. 1. 54, where the language is apparently that of a legal formula. The question implies that Damoetas is a mere hireling, 'alienus custos,' v. 5.

2.] Aegon's name is a taunt, because he is the rival of Menalcas, v. 4.

3.] Theocr. 4. 13. With the order of the words Burmann comp. G. 4. 168, "Ignavum, fucos, pecus a praesepibus arcent." 'Ipse,' your owner, Aegon. Catull. 3. 6, "Nam

Dum fovet, ac, ne me sibi praeferat illa, veretur,
Hic alienus ovis custos bis mulget in hora,
Et sucus pecori et lac subducitur agnis.
D. Parcius ista viris tamen obiicienda memento.
Novimus, et qui te, transversa tuentibus hircis,
Et quo—sed faciles Nymphae risere—sacello.
M. Tum, credo, cum me arbustum videre Miconis
Atque mala vitis incidere falce novellas.
D. Aut hic ad veteris fagos cum Daphnidis arcum
Fregisti et calamos: quae tu, perverse Menalca,
Et, cum vidisti puero donata, dolebas,
Et, si non aliqua nocuisses, mortuus esses.
M. Quid domini faciant, audent cum talia fures!
Non ego te vidi Damonis, pessime, caprum

mellitus erat (passer), suamque norat Ipsam tam bene quam puella matrem."

4.] 'Fovet,' 'courts,' repeatedly used by Cicero in the sense of paying attention to a person: comp. its use in the sense of 'constant attendance,' e. g. "castra fovere," A. 9. 57.

5.] 'Twice an hour,' when twice a day would have been full measure, as Serv. remarks. The phrase is of course exaggerated: but the offence of secret milking was a common one, punished by Justinian, Emmen. says, with whipping and loss of wages. The taunt is from Theocr. 4. 3.

6.] 'The ewes are exhausted and the lambs starved.' Perhaps, as Voss thinks, he may mean the time before the lambs were weaned, when the ewes ought not to have been milked at all. 'Subducere' need only mean 'to withdraw,' as in Cic. Tusc. 2. 17, "subduc cibum unum diem athletae;" here however the additional notion of stealth is suggested by the context.

10.] 'Tum ('risere'):' 'credo,' ironical. A. 7. 297. Menalcas affects to charge himself with what Damoetas did. 'Arbustum,' a vineyard in which the vines were trained on trees, opposite to 'espaliers:' here the trees on which the vines were trained. 'Miconis vitis' are from Theocr. 5. 112.

11.] 'Mala falce,' like 'dolo malo,' 'mala fraude,' 'malicious.' Tibull. 3. 5. 20, "Et modo nata mala vellere poma manu." Pliny, 17. 1, says that the laws of the Twelve Tables imposed a heavy fine for cutting another man's trees, 'iniuria.' 'Novellas' is emphatic, as the young vines ought not to have been touched with the knife at all, G. 2. 365. The word is a technical term in rural economy, being used in later Latin substantively for a young vine, while 'novello' means 'to plant young trees' (Suet. Dom. 7), and 'novelletum,' 'a nursery.'

12.] 'Ad veteris fagos:' the same scenery as in 2. 3., 9. 9. The bow and arrows naturally belonged to a shepherd: see 2. 29 note.

13.] 'Perverse' equivalent to 'prave.' The passage is imitated from Theocr. 5. 12, τὺ δ', ὦ κακέ, καὶ τόκ' ἐτάκευ Βασκαίνων, καὶ νῦν με τὰ λοίσθια γυμνὸν ἔθηκας, which accounts for the repetition of 'et,' vv. 14, 15.

14.] The 'puer' is evidently Daphnis, not, as Heyne thinks, some boy to whom he gave the bow and arrows.

15.] Comp. 7. 26.

16.] 'Fures' is comic for 'servi.' Comp. Hor. 1 Ep. 6. 45, "Exilis domus est ubi non et multa supersunt Et dominum fallunt et prosunt furibus." Comp. also the double meaning of the English 'knave' and 'villain,' though the process of change there has been reversed. 'What will the master do if the man talks at this rate?' It seems to be a proverbial expression: at any rate the sense is clear, in spite of the objections of Wagn. and Forb., as the whole form of the line shows that 'domini' and 'fures' are meant to be correlative terms. 'Fures,' in fact, involves 'servi,' and something more, preparing us for Menalcas' new charge. 'Faciant,' 'what would they do if they were to come on the scene?' the case being a supposed one, the substitution of Aegon for Damoetas; so that there is no occasion to adopt 'facient,' the reading of some inferior MSS.

Excipere insidiis, multum latrante Lycisca?
Et cum clamarem: Quo nunc se proripit ille?
Tityre, coge pecus; tu post carecta latebas.
D. An mihi cantando victus non redderet ille,
Quem mea carminibus meruisset fistula caprum?
Si nescis, meus ille caper fuit; et mihi Damon
Ipse fatebatur; sed reddere posse negabat.
M. Cantando tu illum? aut umquam tibi fistula cera
Iuncta fuit? non tu in triviis, indocte, solebas
Stridenti miserum stipula disperdere carmen?
D. Vis ergo, inter nos, quid possit uterque, vicissim
Experiamur? ego hanc vitulam—ne forte recuses,
Bis venit ad mulctram, binos alit ubere fetus—
Depono: tu dic, mecum quo pignore certes.

18.] 'Excipere' as in A. 3. 332. Hor. 3 Od. 12. 10. 'Lycisci' were mongrels between wolves and dogs, Isid. Orig. 12. 2. See Pliny 8. 40.

19.] 'Quo nunc se proripit ille?' 'What is yonder rogue darting at?' Damoetas was just rushing out of his ambuscade. 'Tityrus' is the shepherd of Damon.

20.] 'Coge,' 'muster your flock,' which was straying in supposed security, as in l. 9. 'Carecta:' in Catull. 19. 2 'carex' is joined with 'vimen iunceus,' so that the features of the country appear to be the same as in l. 49.

21.] 'Redderet,' because the question refers to past time. 'Was he not to restore?' Plautus, Trinummus 1. 2. 96, "Non ego illi argentum redderem? Non redderes." It is the ordinary use of the conjunctive in questions, answering, when found in the present, to the deliberative conjunctive in Greek, but employed less restrictedly. So "quid facerem?" l. 41; "eloquar an sileam?" A. 3. 39.

23.] Heyne comp. Ov. Heroid. 20. 152, "Si nescis, dominum res habet ista suum." The phrase is not an uncommon one.

25.] 'Cantando tu illum:' the verb is of course to be supplied from 'cantando victus,' v. 21. The ellipse suits the colloquial style. What follows is imitated from Theocr. 5. 5.

26.] 'In triviis,' i. e. to vulgar ears: Juvenal 7. 53:

"Sed vatem egregium cui non sit publica vena
Qui nihil expositum soleat deducere, nec qui
Communi feriat carmen triviale moneta."

'Indoctus' implies want of skill in any particular art, as in Hor. A. P. 380, "Indoctusque pilae discive trochive quiescit."

27.] 'Stridenti,' i. q. 'stridula,' as Spohn remarks, '-i' being the adjectival termination. Bentl. on Hor. 1 Od. 2. 31., 25. 17. 'Stipula,' a single reed, opposite to 'fistula cera juncta.' 'Miserum disperdere carmen,' 'to play a vile and wretched strain.' 'Disperdere carmen,' meaning to play a bad tune, not to spoil a good one. The 'dis' is intensive, as in 'dispereo.' Milton, Lycidas 123, "And when they list their lean and flashy songs Grate on their scrannel pipes of wretched straw." Dryden (Essay on Satire) refers to this line as showing that Virgil might if he pleased have made himself the first of Roman Satirists—rather a large conclusion.

28.] The general rule seems to be that 'vin' or 'visne' simply asks for information, while 'vis' commands. Bentl. on Hor. 2 Sat. 6. 92. 'Vicissim,' referring to the manner of proceeding, while 'inter nos' merely expresses that there is to be a contest. 'Vicissim' may be meant as a translation of ἀμοιβαῖως, but its use in 5. 50 shows that it need not be understood so strictly.

30.] Theocr. 1. 26, Ἁ δύ' ἔχοισ' ἐρίφως ποταμέλξεται ἐς δύο πέλλας. Theocr. speaks of a goat with twins; and Keightley remarks that it is not usual for cows to have twins. Keightley also remarks that Virgil, in slavishly following his original, has made Damoetas, a hireling, stake a heifer from the herd which he is keeping. 'Vitula' is apparently used for 'juvenca,' as Spohn remarks.

31.] 'Depono:' Theocr. 8. 11, 12, καταθεῖναι ἄεθλον. 'Quo pignore,' the modal

M. De grege non ausim quicquam deponere tecum:
Est mihi namque domi pater, est iniusta noverca;
Bisque die numerant ambo pecus, alter et haedos.
Verum, id quod multo tute ipse fatebere majus,
Insanire libet quoniam tibi, pocula ponam
Fagina, caelatum divini opus Alcimedontis:
Lenta quibus torno facili superaddita vitis
Diffusos hedera vestit pallente corymbos.
In medio duo signa, Conon, et—quis fuit alter,
Descripsit radio totum qui gentibus orbem,
Tempora quae messor, quae curvus arator haberet?

ablative, which is really the same with the ablative absolute.'

32—59.] '*M.* I dare not wager any of my cattle; but I have a better stake, two cups of Alcimedon's making. *D.* I have two by the same hand; but they are nothing to the heifer. *M.* No put-offs: I'll accept any terms. Palaemon shall be umpire. *D.* Come on then: I'm not afraid: only pay attention, Palaemon. *P.* The grass is soft to sit on, and the country lovely: so begin, Damoetas, first.'

32—34.] Theocr. 8. 16, 17. 'Tecum,' 'like you.' Wagn. comp. Plaut. Cas. Prol. 75, "Id ni fit, mecum pignus, si quis volt, dato."

33.] From Theocr. l. c. χαλεπός θ' ὁ πατήρ μευ χἀ μάτηρ, it would seem as if 'injustus' were to be supplied from 'injusta,' and both construed as predicates; but it is simpler to render 'I have a father at home, and a harsh stepmother.'

34.] 'Bisque die,' not merely in the evening, as in 6. 85. 'Haedos:' besides counting the whole flock, one or other of them counted the kids separately.

35.] In Theocr. l. c. Menalcas offers to wager a pipe in default of a lamb, and Daphnis, like Damoetas here, says he can match it, but, unlike him, agrees to the terms.

36.] Theocr. l. 27 foll. 'Pocula,' a kind of dual, a pair of cups, as in v. 46, two being generally set before each guest, Hor. 1 S. 6. 117. 'Ponam' = 'deponam.'

37.] Cups of beechwood belong to primitive country life, as Wagn. remarks, comparing Tibull. 1. 10. 8, Ov. M. 8. 669. Alcimedon is not heard of elsewhere. It is suggested (Sillig, Catal. Artif. p. 36) that he may have been a contemporary artist whom Virgil meant to compliment.

38.] 'Torno' for 'scalpro,' the graving tool, not the lathe. Serv., on A. 2. 392, has an improbable story that Virgil originally wrote 'facilis,' which was altered because of the rule forbidding the use of two epithets with the same noun.

39.] 'Hedera pallente corymbos' is probably for 'hederae pallentis,' a use of the material ablative for the genitive not uncommon in Virgil, e. g. A. 7. 354, "Ac, dum prima lues udo sublapsa veneno Pertentat sensus," for 'lues udi veneni.' It is a peculiarity—perhaps an affectation. Spohn connects the ablative with 'diffusos,' and so Forb. and Keightley. In any case Virgil cannot be acquitted of obscurity, as the ablative at first sight seems clearly to belong to 'vestit,' which is scarcely possible, though Trapp thinks that the vine may be said to do what is really done by the ivy, to show how closely they are united. The vine is intertwined with the ivy (both emblems of Bacchus, and so fit ornaments for a drinking cup), as in Theocr. the ivy with the flowers of the helichrysus. 'Hedera pallens' is probably that kind the leaves of which are marked with white, or rather with light yellow; "hedera alba," 7. 28. One or two MSS. give 'palante,' rather a plausible variation.

40.] 'In medio,' 'in the fields,' the spaces inclosed by the vine and ivy. Keightley. Conon was a famous astronomer in the time of Ptolemy Philadelphus: the 'alter,' whose name the shepherd in his simplicity forgets, was probably Eudoxus, whose 'Phaenomena' was versified by Aratus. 'Totum orbem' apparently means the whole circle of the heavens. Comp. A. 6. 850, "caelique meatus Describent radio et surgentia sidera dicent." 'Radius' is the rod with which the geometrician drew figures on his abacus, but here and in A. 6 'describere radio' seems to be a figurative phrase for scientific delineation. 'Gentibus,' 'for mankind;' explained by the mention of 'messor' and 'arator' in the next line.

42.] 'Curvus,' 'bending over the plough.'

Necdum illis labra admovi, sed condita servo.
D. Et nobis idem Alcimedon duo pocula fecit,
Et molli circum est ansas amplexus acantho,
Orpheaque in medio posuit silvasque sequentis.
Necdum illis labra admovi, sed condita servo.
Si ad vitulam spectas, nihil est, quod pocula laudes.
M. Numquam hodie effugies; veniam, quocumque vocaris.
Audiat haec tantum—vel qui venit, ecce, Palaemon.
Efficiam posthac ne quemquam voce lacessas.
D. Quin age, si quid habes, in me mora non erit ulla,
Nec quemquam fugio: tantum, vicine Palaemon,

Pliny 18. 19, "Arator, nisi incurvus, praevaricatur," quoted by Voss.

43.] Theocr. 1. 59.

45.] 'Molli,' 'flexible;' Theocr. 1. 55, Παντᾶ ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος. The epithet, as Forb. remarks, besides being characteristic of the acanthus, reminds us of the art of the workman, like "mollis imitabitur aere capillos," Hor. A. P. 33. Contrast the detail of Menalcas with the brevity of Damoetas, who merely mentions enough to show that his cups are a fair match for his rivals, and then proceeds to depreciate them.

46.] 'In medio:' comp. 5. 40. 'Sequentis,' Ov. M. 11. 2, of Orpheus, "Et saxa sequentia ducit."

47.] There may be some mockery in the repetition, as Voss suggests, or Damoetas may be carrying out his affected depreciation by not stopping to select words of his own.

48.] 'Compared with the heifer, the cups deserve no praise.' Most of the commentators suppose the construction to be 'si spectas (pocula) ad vitulam:' but though 'ad' may undoubtedly express 'comparison,' it does not appear to be used in that sense with 'specto,' which indeed in such phrases as "tuum animum ex anima spectavi meo" (Ter. And. 4. 1. 22), implies positive observation rather than relative estimate. On the other hand, 'spectare ad aliquid' occurs not uncommonly in the sense of 'adspicere' or 'respicere ad aliquid,' as we might say 'If you once look at the heifer, you will find nothing to say for the cups.' So Forb. 'Nihil est quod:' Madvig, § 372 b. obs. 6.

49.] Damoetas had spoken as if Menalcas wished to get off. Menalcas retorts on him, 'I will stake a heifer, if you will have it so rather than you should get off the wager.' Macrob. 6. 1 says that 'nunquam hodie effugies' is from Naevius, "Nunquam hodie effugies, quin mea manu moriare." 'Nunquam hodie' occurs again, A. 2. 670, "Nunquam omnes hodie moriemur inulti." The phrase is found in the comic writers (Plaut. Asin. 3. 3. 40; Ter. Phorm. 5. 3. 22; Adelph. 4. 2. 31), as an arch way of saying that a thing shall not be; and 'hodie' seems to be a sort of comic pleonasm. 'Veniam,' &c., 'I will meet you on any ground.'

50.] 'Vel' goes rather with 'qui venit' than 'Palaemon.' Comp. Theocr. 5. 50 foll., where Lacon wishes for a particular judge, but Cometes says that a woodcutter close by will do. Here Menalcas begins as if he wished for some one in particular, but corrects himself, and offers to take the chance of a man just then approaching, whom he identifies at the end of the verse as Palaemon: 'The man who is coming up—there! Palaemon it is.' Palaemon, the grammarian, as Suetonius tells us (Ill. Gramm. 23), used to quote this line as showing that he was destined to be a critic before his birth: an opponent might easily have retorted that he is mentioned merely as a synonyme for ὁ τυχών.

51.] 'Posthac' with 'lacessas.' 'Voce lacessas,' 'challenge in singing,' i. e. challenge to sing.

52.] Damoetas, as the original challenger, had the right of beginning (Theocr. 6. 5, πρᾶτος δ' ἄρξατο Δάφνις, ἐπεὶ καὶ πρᾶτος ἐρισδεν), which he offers to waive: but Palaemon does not permit this, v. 58. 'Si quid habes,' εἴ τι λέγεις, Theocr. 5. 78, is apparently contemptuous, though a reference to 5. 10, 9. 32, will show that it is not necessarily so. 'In me mora non erit ulla' is a phrase, as in Ov. M. 11. 160, "In judice, dixit, Nulla mora est." 'Per' is also used; as in Ter. And. 3. 4. 14; Juv. 12. 111.

53.] Nec quemquam fugio,' 'I am content with any judge.' 'Vicine,' Damoetas

Sensibus haec imis, res est non parva, reponas.
P. Dicite, quandoquidem in molli consedimus herba.
Et nunc omnis ager, nunc omnis parturit arbos;
Nunc frondent silvae; nunc formosissimus annus.
Incipe, Damoeta; tu deinde sequere, Menalca.
Alternis dicētis; amant alterna Camenae.
D. Ab Iove principium, Musae; Iovis omnia plena;
Ille colit terras; illi mea carmina curae.
M. Et me Phoebus amat; Phoebo sua semper apud me
Munera sunt, lauri et suave rubens hyacinthus.
D. Malo me Galatea petit, lasciva puella,
Et fugit ad salices, et se cupit ante videri.

tries to conciliate Palaemon, while asking of him a simple act of justice.

54.] 'Res est non parva' seems better referred to the importance of the contest than to the magnitude of the wager.

56.] "'Arbos' is right, not 'arbor;' the first form is found everywhere in the Medicean, the second no where. So it is always 'honos,' not 'honor.' On the other hand it is always 'labor,' except in one place, A. 6. 277, where 'Labos' is the name of a person." Wagn. With the language comp. G. 2. 323, 330. Emmen. refers to Bion 6. 17, εἴαρι πάντα κύει, πάντ' εἴαρος ἀδὲα βλαστεῖ.

57.] 'Now the year is at its fairest.'

58.] 'Since we are seated on the soft grass, and all around us invites to song.' Juv. 4. 34, "Incipe, Calliope, licet et considere," is perhaps an allusion to this line.

59.] Comp. 7. 18, 19, note. 'Alternis,' δι' ἀμοιβαίων, Theocr. 8. 61. 'Amant alterna Camenae,' Hom. Il. 1. 604, Μουσάων θ' αἳ ἄειδον ἀμειβόμεναι ὀπὶ καλῇ.

60—63.] '*D.* I begin with Jove, the filler of all things: he makes the country fruitful, and is the shepherd's patron. *M.* And I with Apollo, the poet's patron, for whom I rear bays and hyacinths in my garden.'

60.] Theocr. 17. 1, Ἐκ Διὸς ἀρχώμεσθα, καὶ ἐς Δία λήγετε, Μοῖσαι. But Virgil seems to have had in his mind Aratus, Phaen. v. 1:

Ἐκ Διὸς ἀρχώμεσθα, τὸν οὐδέποτ' ἄνδρες ἐῶμεν
Ἄρρητον· μεσταὶ δὲ Διὸς πᾶσαι μὲν ἀγυιαί,
Πᾶσαι δ' ἀνθρώπων ἀγοραί, μεστὴ δὲ θάλασσα,
Καὶ λιμένες· πάντῃ δὲ Διὸς κεχρήμεθα πάντες·
Τοῦ γὰρ καὶ γένος ἐσμέν.

Heyne makes 'Musae' the genitive, which is supported by Cicero's translation of Aratus (De Leg. 2. 3): "Ab Iove Musarum primordia:" but Theocr. l. c. and Ov. M. 10. 148, "Ab Iove, Musa parens ('cedunt Iovis omnia regno') Carmina nostra move," defend the vocative.

61.] 'Ille colit terras,' 'Jupiter (the sky) impregnates the earth and makes it fruitful' (comp. G. 2. 326), so that he is here said to cultivate the earth. 'Illi mea carmina curae,' because they celebrate the gifts of earth. Serv. however renders 'colit,' 'amat,' misquoting A. 1. 15, "unam posthabita coluisse Samo," where see note.

62.] Damoetas had secured as his patron the father of the gods and the giver of the plenty which, as Palaemon remarked, they saw around them: Menalcas meets him by naming a god who has specially to do with poetry, and referring not to the general bounty of nature, but to the produce of his own special labour, which he offers to that god as his due. In Theocr. 5. 80—83, Cometes names the Muses, Lacon Apollo, each mentioning his offerings as the ground of his favour with his patron.

63.] The bay and the hyacinth are the gifts of Apollo to man, and so are appropriately restored to him in sacrifice. Menalcas has a garden, like Corydon, 2. 45, where he always keeps these plants with a view to Apollo.

64—67.] '*D.* My mistress pelts me and runs away, like a rogue as she is. *M.* My favourite does not avoid me; even my dogs know him well.'

64.] 'Mala,' as Keightley says, included all fruit with pips. They were sacred to Venus, whence μήλῳ βάλλειν, μηλοβολεῖν, was a mode of flirting. Theocr. 5. 88, Aristoph. Nub. 997.

M. At mihi sese offert ultro, meus ignis, Amyntas,
Notior ut iam sit canibus non Delia nostris.
D. Parta meae Veneri sunt munera: namque notavi
Ipse locum, aeriae quo congessere palumbes.
M. Quod potui, puero silvestri ex arbore lecta
Aurea mala decem misi; cras altera mittam.
D. O quotiens et quae nobis Galatea locuta est!
Partem aliquam, venti, divom referatis ad auris!
M. Quid prodest, quod me ipse animo non spernis, Amynta,
Si, dum tu sectaris apros, ego retia servo?
D. Phyllida mitte mihi: meus est natalis, Iolla;

66.] 'Ignis,' of the beloved object. "Pulcrior ignis," Hor. Epod. 14. 13. Comp. "tua cura," E. 10. 22.

67.] 'Delia' may be understood of Diana, who assists the shepherd's hunting (7. 29, comp. 10. 55), and so is known by his dogs. Amyntas too knows the dogs, being Menalcas' hunting companion, v. 75. The other interpretation, which is more commonly adopted, makes Delia Menalcas' mistress, or 'contubernalis,' who, on visiting him in the evening (7. 40), is recognized by the watch-dogs, so that Menalcas may mean indirectly to boast that he is beloved by two persons, not merely by one, like Damoetas. The language of v. 66 is rather in favour of this latter view, as otherwise we should have expected some allusion to hunting.

68—71.] 'D. I have marked a wood-pigeon's nest as a present for Galatea. M. I have sent Amyntas ten apples, and will send ten more to-morrow.'

68.] Theocr. 5. 96. 'Veneri,' "Tun meam Venerem vituperas?" Plaut. Curc. 1. 3. 36. 'Notare,' i. q. 'animadvertere,' as in G. 3. 100, A. 5. 648, &c. 'Ipse' denotes that he has observed it himself, instead of trusting to hearsay, so that he will be sure to remember it, and recognize the place where the young are ready to be taken. Thus there is no reason to understand 'notavi' with Wagn. of actually setting a mark on the spot.

69.] Wood-pigeons are sacred to Venus. 'Aeriae' occurs in Lucr. 1. 12., 5. 825, as an epithet of 'volucres,' as we say 'birds of the air:' here, however, it means making their nests high in air, like "aeria turtur ab ulmo," 1. 59, so that it reminds us that the intended gift is hazardous. 'Congessere,' a brief expression for 'nidum congessere' (Plaut. Rud. 3. 6. 5), as we say 'to build.' "Apes in alvearium congesserant," Cic. Oecon. in Charis. p. 82 P. So 'tendere' for 'tentoria tendere' A. 2. 29, &c.

70, 71.] Theocr. 3. 10. 'Aurea,' as in 8. 52, 'golden,' i. e. ripe and ruddy; not a particular kind of 'malum,' such as quinces or pomegranates. Propertius 3. 26. 69, referring to this passage, has simply 'mala.' Spohn well observes that 'quod potui' corresponds to 'aeriae,' both denoting difficulty. He has done his best for to-day (referring to the quality, not to the quantity of his presents), and promises to give the same to-morrow. 'Altera,' 'a second batch of ten.' "Totidem altera," Hor. 1. Ep. 6. 34.

72—75.] 'D. O the things that Galatea says to me; things that the gods might listen to! M. Amyntas, you love me; do not separate from me in hunting.'

73.] 'Let not such precious words be wholly lost, but convey some part at least to the ear of the gods.' Comp. Theocr. 7. 93. So Apollo listens to the nightingale's song, Aristoph. Birds, 217. Those, who, like Heyne and Voss, suppose that the gods are requested to hear Galatea's vows and punish her perjury, quite mistake the passage.

75.] To carry the toils for another, or watch them while he was hunting (λινοπτᾶσθαι) seems to have been a common compliment. Tibull. 1. 4. 50., 4. 3. 12. Ovid, Art. Am. 2. 189. He complains that he is separated from Amyntas, who takes the more attractive and dangerous part of the adventure; and this untoward circumstance is opposed to 'ipse animo non spernis.' 'What is your affection to me, if you will not give me your company?'

76—79.] 'D. Send me Phyllis for my birthday, you can come on the next holiday. M. I send you Phyllis? She is my love, and cries at parting from me.'

Cum faciam vitula pro frugibus, ipse venito.
M. Phyllida amo ante alias; nam me discedere flevit,
Et longum Formose, vale, vale, inquit, Iolla.
D. Triste lupus stabulis, maturis frugibus imbres,
Arboribus venti, nobis Amaryllidis irae.
M. Dulce satis humor, depulsis arbutus haedis,
Lenta salix feto pecori, mihi solus Amyntas.
D. Pollio amat nostram, quamvis est rustica, Musam:
Pierides, vitulam lectori pascite vestro.
M. Pollio et ipse facit nova carmina: pascite taurum,
Iam cornu petat et pedibus qui spargat arenam.
D. Qui te, Pollio, amat, veniat, quo te quoque gaudet;

77.] The birthday was a season for merry-making and love; the Ambarvalia ('cum faciam vitula pro frugibus') was a time of abstinence from love. See the description of that festival in Tibull. 2. 1. Festus says: "Ambarvalis hostia est, quae rei divinae causa circum arva ducitur ab iis qui pro frugibus faciunt." Numerous instances of 'facere' and ῥέζειν for 'sacrificare,' and ἱερὰ ῥέζειν will be found in the lexicons. The Roman, the Medicean of Pierius, and some other MSS. have 'vitulam,' which is admissible in point of grammar, but not in point of euphony. The ablative however is the regular case in such a connection. "Facere catulo," Colum. 2. 22. "Quot agnis fecerat?" Plaut. Stich. 1. 3. 97. Comp. the use of 'agna—haedo,' Hor. 1. Od. 4. 12, where some MSS. have the accusative.

78.] Menalcas retorts in the person of Iollas—'Phyllis, whom you bid me send to you is in love with me, and wept when I left her.' This Phyllis seems to be a female slave and mistress of Iollas, whom Damoetas pretends to rival in her affections. So Corydon 7. 30 speaks in the person of Micon. 'Flevit' with an object clause, as in Prop. 1. 7. 18, "Flebis in aeterno surda jacere situ."

79.] 'Longum, vale, inquit:' she lengthened out her farewell, saying 'Vale, vale,' in her reluctance to part. So Wagn. rightly interprets it. In other words 'longum' goes with 'inquit,' not with 'vale.' So "longum clamet," Hor. A. P. 459, and the Homeric μακρὸν ἀΰτειν. With the metre comp. 6. 44.

80—83.] '*D.* Everything in nature has its bane: mine is the wrath of Amaryllis. *M.* Everything in nature has its delight: mine is Amyntas.'

80.] Theocr. 8. 57. 'Triste' and 'dulce,' v. 82, are virtually nouns, like φοβερὸν κακὸν in Theocr. 'Lupus,' A. 9. 59. 'Imbres,' comp. G. 1. 322 foll.

81.] 'Venti:' G. 1. 443. Damoetas seems to have three mistresses, Galatea, Phyllis, and Amaryllis. They can scarcely be fancy loves, because Menalcas sticks to Amyntas.

82.] 'Depulsis' ('a matribus,' 'ab ubere,' or 'a lacte'): comp. 1. 22. The leaves of the arbutus would tempt the young kids. "Frondentia capris Arbuta sufficere," G. 3. 300.

83.] Cattle were fond of the willow leaves (1. 79), and after yeaning or during pregnancy their favourite food would be especially grateful (1. 50).

84—87.] '*D.* Pollio is my patron, and the prince of critics. *M.* Pollio is more—he is the prince of poets.'

84.] Pollio and Virgil's book (lectori) crop out very awkwardly here; and therefore the want of propriety need not restrain us from taking 'vitulam' and 'taurum' as the prizes of different kinds of poetry. But the 'nova carmina' were tragedies, and the bull was the prize of dithyrambic contests. Probably the victim rises with the rise from critic and patron to poet. There seems no occasion to suppose that a sacrifice for Pollio's safety is intended. Observe how studiously Virgil avoids shortening the last syllable of Pollio, unlike Hor. 2 Od. 1. 14., 1 S. 10. 42.

86.] Some take 'nova carmina' to mean tragedies on Roman subjects, not borrowed from the Greek (Dict. Biogr. Pollio); but this is too specific. If anything, 'nova' means 'original;' but it may be merely a carrying out of the notion of 'ipse,' 'he makes verses himself, and does not merely criticize those of others.'

87.] Repeated A. 9. 629.

88—91.] '*D.* May Pollio's admirers be

Mella fluant illi, ferat et rubus asper amomum.
M. Qui Bavium non odit, amet tua carmina, Maevi,
Atque idem iungat vulpes et mulgeat hircos.
D. Qui legitis flores et humi nascentia fraga,
Frigidus, o pueri, fugite hinc, latet anguis in herba.
M. Parcite, oves, nimium procedere: non bene ripae
Creditur; ipse aries etiam nunc vellera siccat.
D. Tityre, pascentis a flumine reice capellas:
Ipse, ubi tempus erit, omnis in fonte lavabo.
M. Cogite ovis, pueri; si lac praeceperit aestus,
Ut nuper, frustra pressabimus ubera palmis.

like him! *M.* May Bavius' and Maevius' admirers be like them!'

88.] 'Veniat, quo te quoque gaudeb (venisse),' 'may your lot be his, and may he enjoy with you the dreamy felicity of the golden age.' Such seems the simplest way of taking this difficult passage, and the one best corresponding to vv. 90, 91. Heyne quotes Theocr. 1. 20, Καὶ τᾶς βωκολικᾶς ἐπὶ τὸ πλέον ἵκεο Μώσας. Even if the ellipse were supplied it would be sufficiently cumbrous to say, 'the lot which he is glad that you also have attained' for 'your lot,' so that there is some temptation to believe the passage corrupt, though Burmann's 'laudet' would not mend it much.

89.] The shepherd naturally dwells on the rural glories of the golden age, as existing in fable (G. 1. 131), and in prophecy (E. 4. 25. 30). The poet and his admirer are apparently supposed to live together in dreamland. Possibly, as Forb. thinks, honey may be specified as a common emblem of poetical sweetness (Hor. 1 Ep. 19. 44, &c.), while the image of the bramble bearing spices may mean that the meanest rustic argument is to produce a sense of beauty. Comp. 4. 2. All we know of 'amomum' is, that it grew in the east, and yielded a fragrant spice. It occurs in 'cinnamomum' and 'cardamomum.' Keightley. There may be a reference to Theocr. 1. 132, where Daphnis, like Damon, Ecl. 8. 52, prays for a change in the course of nature, νῦν ἴα μὲν φορέοιτε βάτοι, φορέοιτε δ' ἄκανθαι κ.τ.λ. Thus the blessing is put into a form which had been used by the Greek poet for a curse, and we are prepared for the counter wish in v. 91.

90.] For these worthies see Dict. Biog.

91.] 'Iungat vulpes' is explained 'yoke for ploughing,' the expression being apparently proverbial. Suidas has ἀλώπηξ τὸν βοῦν ἐλαύνει. Demonax, according to Lucian (Vit. Dem. 38), said of two foolish disputants that one was milking a he-goat, and the other catching the milk in a sieve. Here, however, 'jungere vulpes' and 'mulgere hircos' appears to be a sort of comic purgatory, opposed to the paradise of v. 89.

92—95.] '*D.* Strawberry gatherers, beware of snakes. *M.* Sheep, beware of going too near the water.'

93.] The confused order of the words and the rapidity of the measure are noted as expressive. 'Frigidus anguis,' 8. 7. Ψυχρὸν ὄφιν, Theocr. 15. 58.

94.] Theocr. 5. 100. 'Non bene ripae creditur,' "Aliis male creditur," Hor. 2 S. 4. 21.

96—99.] '*D.* Keep the goats from the river: I'll wash them in time. *M.* Get the ewes into the shade, or they will run dry again.'

96.] 'Reice,' so 'eicit' for 'eiicit,' Lucret. 3. 877. Ramshorn, Lat. Gr. 212. 1. b. From Gell. 4. 17 there seems to have been a tendency in his time to write compounds of 'iacio" with a single 'i,' even where the preceding syllable required to be lengthened. Statius, Theb. 4. 574, "reicitque canes," 'calls off the dogs.' Virg. has apparently imitated Theocr. 4. 44, βάλλε κάτωθε τὰ μοσχία, which is explained by the custom of shepherds flinging their crooks among the cattle, Hom. Il. 23. 845. Plautus however has "in bubilem reiicere (boves)," Pers. 2. 5. 18. Tityrus is addressed as a herdsman, as in v. 20., 9. 23.

97.] Theocr. 5. 4. 145.

98.] 'Cogite,' 'in umbras,' which is expressed in v. 107 of the spurious Culex. The sheep are driven into the shade at midday that they may be fit for milking at evening.

99.] Observe the reality which 'ut nuper' gives to the injunction.

D. Heu, heu, quam pingui macer est mihi taurus in ervo!
Idem amor exitium pecori pecorisque magistro.
M. His certe neque amor caussa est; vix ossibus haerent.
Nescio quis teneros oculus mihi fascinat agnos.
D. Dic, quibus in terris—et eris mihi magnus Apollo—
Tris pateat caeli spatium non amplius ulnas.
M. Dic, quibus in terris inscripti nomina regum
Nascantur flores, et Phyllida solus habeto.
P. Non nostrum inter vos tantas conponere lites.
Et vitula tu dignus, et hic, et quisquis amores
Aut metuet dulcis, aut experietur amaros.
Claudite iam rivos, pueri: sat prata biberunt.

100—103.] '*D.* My bull won't fatten: it is love. *M.* My lambs won't either; it is the evil eye.'

100.] Theocr. 4. 20. 'Ervum,' a species of tare: probably the hairy tare that grows in our fields and hedges. Keightley. The old reading before Heins. was 'arvo,' which is found in the Rom. 'Quam' with 'macer.'

105.] For the construction 'non amplius tris ulnas,' see on G. 4. 207.

102.] Theocr. 4. 15. 'These of mine are not even so well off as yours; they have some malady more mysterious than love.' 'Neque' is for 'ne quidem,' used like οὐδέ. Wagn. quotes Cic. Tusc. 1. 26, "quo nec in deo quidquam maius intelligi potest," Pliny 17. 4, "Sed neque illa, quae laudatur, diu, praeterquam salici, utilis sentitur."

103.] Comp. Hor. 1 Ep. 14. 37, "Non istic (at his farm) obliquo oculo mea commoda quisquam Limat, non odio obscuro morsuque venenat."

104—107.] '*D.* Guess my riddle, and you shall be my Apollo. *M.* Guess mine, and you shall have Phyllis to yourself.'

104.] According to Serv. Asconius Pedianus heard Virgil say that he had intended in this passage to set a trap for the critics; and that the real answer was the tomb of Caelius, a Mantuan who had squandered his estate, and left himself only land enough for a tomb. The critics may be pardoned if they have fallen into such a trap with their eyes open, though their various guesses, e. g. a well, an oven, the shield of Achilles, the pit called 'mundus' in the Comitium, only opened for three days each year, are not particularly happy. 'Caeli spatium' would not naturally express the ground possessed by or covering Caelius, so that the riddle, according to its traditional explanation, does not even fulfil the conditions of a good catch. 'Apollo,' as the god of divination.

106.] 'Regum,' 'princes;' the Homeric βασιλῆες. So in Hor. 4 Od. 2. 13, "Seu deos, regesve canit, deorum Sanguinem." 'Reges' is applied to Theseus, Pirithous, and Bellerophon. The flower meant is the hyacinth, which was supposed to be inscribed with Αἰ Αἰ to express the name of Αἴας, or with Υ for Ὑάκινθος, the lost favourite of Apollo.

108—111.] '*P.* I cannot decide between those who feel so truly and sing so well.'

109.] Both ultimately wagered a heifer. See v. 49. 'Et quisquis—amaros:' this is obscure and harshly expressed, but there seems no reason to suspect the text. The general sense no doubt is, as Serv. says, 'Et tu et hic digni estis vitula et quicunque similis vestri est,' any one who can feel love as you have shown you can, the alarm which attends its enjoyment, and the pangs of disappointment. The action may be put for the celebration of the action, as in 6. 62, 9. 19; or Palaemon may mean that the lover is equal to the poet, as in vv. 88, 89, the admirer seems to be equal to the poet. None of the corrections that have been proposed improve the passage.

111.] If Palaemon says this to his slaves, it also alludes metaphorically to the stream of bucolic verse. 'Rivos,' the sluices. "Rivus est locus per longitudinem depressus, quo aqua decurrat," Dig. 43. 21. 1. 2.

ECLOGA IV.

POLLIO.

THE precise reference of this famous poem is still, and will probably remain, an unsolved problem. It seems, however, possible to arrive at certain proximate results.

The date is fixed to the year 714, when Pollio was consul and assisted in negotiating the peace of Brundisium. The hero of the poem is a child born, or to be born, in this auspicious year, who is gradually to perfect the restoration then beginning. It is difficult to say who the child was, for the simple reason that Virgil's anticipations were never fulfilled. It is not certain that the child was ever born: it is certain that, if born, he did not become the regenerator of his time. On the other hand, there is considerable scope for conjecturing who he may have been. Pollio himself had two sons born about this period: the treaty was solemnized by the marriage of Antonius with Octavia, and the union of Octavianus with Scribonia had taken place not long before. Tradition, as given by Servius, favours the claims of both of Pollio's sons, one of whom, called Saloninus from his father's capture of Salona in Dalmatia, died in his infancy, while the other, C. Asinius Gallus, who is said to have spoken of himself to Asconius Pedianus as the person meant, lived to be discussed by Augustus as his possible successor (Tac. Ann. 1. 13), and finally fell a victim to the jealousy of Tiberius (ib. 6. 23). Octavianus' marriage issued in the birth of Julia: Octavia's child, if it was ever born, was the child not of Antonius, but of Marcellus, her former husband, by whom she was pregnant at the time of her second marriage. Any of these births, so far as we can see, may have appeared at the time to a courtly or enthusiastic poet a sufficient centre round which to group the hopes already assumed to be rising in men's minds, and though the next three years may have made a difference in this respect, the poem would still continue to be in its general features the embodiment of a feeling not yet extinguished, and as such might well be published along with the other Eclogues. The peace of Brundisium itself was not so much the cause of this enthusiasm as the occasion of its manifestation—the partial satisfaction of a yearning which had long been felt, not merely the transient awakening of desires hitherto dormant. How far such hopes may have been connected with the expectation of a Messiah opens a wide question. The coincidence between Virgil's language and that of the Old Testament prophets is sufficiently striking: but it may be doubted whether Virgil uses any image to which a classical parallel cannot be found.

The allusions to the prophecies of the Sibyl and to the doctrine of the Annus Magnus will be found explained in their places. Some features of the poem, which seem to deserve attention, are noticed in the note on v. 18.

SICELIDES Musae, paulo maiora canamus!
Non omnis arbusta iuvant humilesque myricae;
Si canimus silvas, silvae sint Consule dignae.

1—3.] 'My rural song must now rise into a higher region.'

1.] 'Sicelides Musae,' Muses of Theocritus. See Introduction to the Eclogues, p. 7, note 3.

2.] Tamarisks form part of Theocritus' scenery (1. 13., 5. 101). Here they are emblems of the lower strain of rural poetry, the species of which 'silvae' symbolizes the genus. They were moreover sacred to Apollo, who was called μυρίκαιος and μυρίκινος, being represented with a branch of one in his hand, so that they are naturally associated with poetry here as in 6. 10., 10. 13.

3.] 'Silvas:' comp. 1. 2. 'If my theme is

Ultima Cymaei venit iam carminis aetas;
Magnus ab integro saeclorum nascitur ordo. 5

still to be the country, let it rise to a dignity of which a consul need not be ashamed.' A consul like Pollio need not be ashamed of the rural glories of the golden age, 3. 89 note.

4—17.] 'The golden age is returning. A glorious child is born. Thy consulship, Pollio, will usher him into life, and inaugurate a period of peace, when the world will obey a godlike king.'

4.] 'Cymaei carminis,' 'the Sibylline verses'—the Sibyl of Cumae being the most famous. The original Sibylline books having been destroyed in the burning of the Capitol in Sulla's time, the senate ordered a collection of Sibylline verses to be made in the various towns of Italy and Greece. After a critical examination about a thousand lines were retained as genuine, and preserved with the same formality as the lost volumes. Varro however tells us (Dionys. Halic. Antiq. R. 4. 62) that some spurious ones were introduced, which might be detected by their acrostich character, and this test was employed by Cicero (De Div. 2. 54) to disprove a professedly Sibylline prediction brought forward by those who wished to make Caesar king. Later we find that forgeries of the kind had become common, private persons pretending to have oracles in their possession, and the matter was accordingly twice publicly investigated under Augustus (Suet. Aug. 31), and under Tiberius (Tac. Ann. 6. 12). Of the precise oracle to which Virgil refers nothing seems to be known. We can only conjecture, with Voss, from whom this note is mainly taken, that it prophesied the return of the golden age by the accomplishment of the great cycle. The emperor Constantine in his oration to the clergy preserved by Eusebius, quotes an acrostich oracle, which, though an evident forgery by a Christian, imposed on many both before and after his time. Augustine, who cites a Latin version of it (De Civitate Dei, 18. 23) curiously enough, in his Exposition of St. Paul's Epistle to the Romans, authenticates it by this line of Virgil, but for which he would have been unwilling to believe that the Sibyl prophesied of Christ. An elaborate edition of this and the other Sibylline oracles has been published, with a Latin translation and notes, by M. Alexandre (Paris, 1851—7). Mr. Merivale believes these oracles to be the representatives of others of an earlier date, which spoke language borrowed from Jewish prophecy, and so 'finds no difficulty' in accounting for the phraseology employed by Virgil (Hist. vol. iii. p. 232). Whether the 'ultima aetas' is identical with the 'magnus saeclorum ordo,' or whether the one is the end of the old cycle, the other the beginning of the new, is not clear. The latter view is that most naturally presented by the passage: the former is countenanced by some obscure notices in Serv. about ten ages (comp. Juvenal's 'nona aetas,' 13. 28), each with its appropriate metal, the last being the age of the sun. On v. 10 Serv. quotes the following passage from the fourth book of a treatise, 'De Dis,' by Nigidius Figulus, a contemporary of Julius Caesar, and esteemed second only to Varro in learning: "Quidam Deos et eorum genera temporibus et aetatibus, inter quos et Orpheus: primum regnum Saturni, deinde Jovis, tum Neptuni, inde Plutonis: nonnulli etiam, ut magi, aiunt Apollinis fore regnum: in quo videndum est ne ardorem, sive illa ecpyrosis appellanda est, dicant:" i. e. the final conflagration. But this, though possibly the origin of Servius' notices, tells us nothing about the Sibylline prophecy. Probus merely says "post quattuor saecula παλιγγενεσίαν futuram cecinit." The other explanation of 'Cymaeum carmen' as the poem of Hesiod, whose father came from Cyme in Aeolis, breaks down, as Hesiod's theory of the four (or rather five) ages is not a theory of cycles, and the last age he mentions is the worst or iron age, in which he represents himself as living, though in an obscure passage (Works and Days, 180) he apparently holds out a hope that it too may be destroyed. 'Cymaei' is restored by Wagn. and Forb., being found in some MSS. here, and supported by the Med. in A. 3. 441., 6. 98. Forb. remarks that the old name was Κύμη, whence Κυμαῖος, the later Κοῦμαι or 'Cumae,' the adjective of which is 'Cumanus.'

5.] The reference is to the doctrine of the 'annus magnus,' or 'Platonicus,' a vast period variously estimated at 2489, 3000, 7777, 12,954, 15,000, and 18,000 years, to be completed whenever all the heavenly bodies should occupy the same places in which they were at the beginning of the world. In each of these periods it was supposed that the cycle of mundane and human history repeated itself. Like the ordinary year, the 'annus magnus' was

Iam redit et Virgo, redeunt Saturnia regna;
Iam nova progenies caelo demittitur alto.
Tu modo nascenti puero, quo ferrea primum
Desinet ac toto surget gens aurea mundo,
Casta fave Lucina: tuus iam regnat Apollo.
Teque adeo decus hoc aevi, te Consule, inibit,
Pollio, et incipient magni procedere menses;
Te duce, si qua manent sceleris vestigia nostri,

divided into three hundred and sixty-five days, twelve months, and four seasons, the latter being identified by some with the four ages of mankind, while others, such as Aristotle, connected the winter with the deluge, the summer with the final conflagration. See Voss's note, from which the above is abridged, and compare Macrobius, Somn. Scip. 2. 11, and Censorinus, De Die Natali, c. 18. Whether this doctrine was in any way connected with the Etruscan theory of secles, with which it might possibly be brought into some kind of harmony, seems not easy to say, though the commentators appear to treat them together. 'Ab integro,' "columnam efficere ab integro," Cic. Verr. 2. 1. 56. We also find 'ex integro' and 'de integro,' like 'de novo.' The lengthening of 'integro,' though not usual, is found Lucr. 1. 927, and elsewhere.

6.] Heyne places a semicolon after 'Virgo.' Wagn. strikes it out and adds this note: "'Redit et Virgo, redeunt Saturnia regna' is the same thing as 'et Virgo et Saturnia regna redeunt.' For it is to be observed that the repetition of a noun or verb is sometimes equivalent to a repetition of the copula: A. 7. 327, 'Odit et ipse pater Pluton, odere sorores Tartareae monstrum;' 8. 91, 'Labitur uncta vadis abies: mirantur et undae, Miratur nemus insuetum fulgentia longe Scuta virum;' 11. 169, 'Quin ego non alio digner te funere, Palla, Quam pius Aeneas, et quam magni Phryges, et quam Tyrrhenique duces, Tyrrhenum exercitus omnis;' 12. 548, 'Totae adeo conversae acies, omnesque Latini, Omnes Dardanidae.' The preposition is repeated in the same way: A. 10. 313, 'huic gladio perque aerea suta, Per tunicam squalentem auro, latus haurit apertum.'" 'Virgo,' 'Justice,' who left the earth in the iron age. G. 2. 474..

7.] 'Nova progenies,' 'a new and better race of men.' "Gens aurea," v. 9. With 'caelo demittitur' comp. G. 2. 385, "Necnon Ausonii Troja gens missa coloni."

8.] 'Nascenti—fave,' 'smile on or speed his birth.' It is difficult to say whether 'quo' is to be taken as the ablative of the agent ('who shall put an end to the race of iron and restore the age of gold'), or as an ablative absolute or ablative of circumstances, like 'te Consule'—'under whom the age of iron shall end,' &c. 'Primum,' 'at last;' comp. 1. 45.

10.] If any reliance is to be placed on Serv.'s statement referred to on v. 4, that the Sibylline prophecy made the last of the ten ages the age of the sun, it is doubtless he that is spoken of here as Apollo. Whether any further historical reference is supposed—to Apollo as the reputed father of Octavianus, for instance, must depend on the opinion held as to the hero of the Eclogue. See Introduction. 'Tuus,' because Lucina and Diana (Eilithyia and Artemis) were identified.

11.] 'Tuque adeo' are not unfrequently found together, as in G. 1. 24; Ennius, Medea, fr. 14, "Iuppiter, tuque adeo, summe sol, qui omnis res inspicis;" 'adeo' here, as in other places, giving a rhetorical prominence to the word after which it is used. See G. 2. 323, A. 3. 203.

11.] 'Decus hoc aevi,' 'this glorious age.' Lucr. 2. 15, "Qualibus in tenebris vitae quantisque periclis Degitur hoc aevi quodcumque est." Comp. also "monstrum mulieris," Plaut. Poen. 1. 2. 64, and δεσπότου στύγος, Aesch. Choeph. 770. 'Inibit,' 'commence,' as in 'anno ineunte,' 'ineunte aetate.'

12.] 'Magni menses,' the periods into which the 'magnus annus' was divided. See on v. 5.

13.] 'Te duce,' under your auspices as consul, giving the year its name. 'Sceleris,' not general, like 'fraudis,' v. 31, but referring to the guilt of civil bloodshed. Keightley refers to Hor. 1 Od. 2. 29, "Cui dabit partis scelus expiandi Iuppiter?" and Epod. 7. 1, "Quo, quo scelesti ruitis?" So 'pacatum orbem' v. 17.

Inrita perpetua solvent formidine terras.
Ille deum vitam accipiet divisque videbit
Permixtos heroas et ipse videbitur illis,
Pacatumque reget patriis virtutibus orbem.
At tibi prima, puer, nullo munuscula cultu
Errantis hederas passim cum bacchare tellus
Mixtaque ridenti colocasia fundet acantho.
Ipsae lacte domum referent distenta capellae
Ubera, nec magnos metuent armenta leones.
Ipsa tibi blandos fundent cunabula flores.
Occidet et serpens, et fallax herba veneni
Occidet; Assyrium volgo nascetur amomum.
At simul heroum laudes et facta parentis

14.] 'Inrita,' in its strict sense, 'by their abolition.'

15.] 'Ille,' the 'puer' of v. 8. 'Deum vitam,' the characteristic of the golden age; ὥστε θεοὶ ἔζωον, Hesiod, Works, 112. Another of its privileges was that of familiar intercourse with the gods on earth, Catull. 62 (64) ad fin., here expressed by 'videbit.'

16.] 'Videbitur.' expresses the reciprocal character of the intimacy. In Aesch. Eum. 411 the Furies are said to be οὔτ' ἐν θεαῖσι πρὸς θεῶν ὀρωμέναις.

17.] 'Patriis' of course cannot be explained without solving the riddle of the Eclogue.

18—25.] 'Nature will do honour to the babe: flowers will spring spontaneously: herds will come to be milked for its sustenance: poison will be taken out of its way.'

18.] The coming of the golden age will be gradual, its stages corresponding to those in the life of the child. Thus its infancy is signalized by the production of natural gifts and the removal of natural evils, things which were partially realized even before: in its youth the vegetable world will actually change its nature: in its manhood the change will extend to the animals. Further, the particular changes would seem to be adapted to the successive requirements of the child. There are toys and milk for its childhood, which is to be specially guarded from harm; stronger food for its youth, which is not to be without adventure and military glory; quiet and prosperous luxury for its mature age. 'Munuscula,' as Keightley well remarks, are gifts for children. "Non invisa feres pueris munuscula parvis," Hor. 1 Ep. 7. 17. 'Nullo cultu' is a characteristic of the golden age. G. 1. 128. Hesiod, Works, 118.

19.] 'Passim' goes with 'fundet.' What now grows only in certain places will then grow everywhere. It is doubtful what 'bacchar' is: some say foxglove, others asarabacca, a creeping plant with leaves somewhat like ivy. 'Colocasium' is the Egyptian bean, which was introduced into Italy.

21.] 'Ipsae,' 'of their own accord;' so αὐτός in Greek, e. g. Theocr. 11. 72. 'The goats shall need no goatherd, and the kine no keeper. They are to produce milk for thee, so lions and wolves will not approach them.' Comp. Hor. Epod. 16. 49, which seems to be imitated either by or from Virg., according to the date which we assign to its composition.

23.] 'Ipsa' in the same sense as 'ipsae,' v. 21, 'nullo cultu,' v. 18, 'No need to make thee a bed of flowers. The ground on which thou liest will of its own accord bring forth flowers to show its love.' 'Blandos' has the sense of 'blandiri.'

24.] With this and the previous line comp. Hor. 3 Od. 4. 17 foll.:

"Ut tutò ab atris corpore viperis
Dormirem et ursis, ut premerer sacra
Lauroque collataque myrto,
Non sine Dis animosus infans."

The serpents and poisonous plants are removed for the child's sake. So in the remarkable parallel to this whole passage in Isaiah 11, "The sucking child shall play on the hole of the asp" (v. 8). 'Herba veneni,' 'poisonous herb.' 'Veneni' is a gen. of quality. Comp. Juv. 3. 4, "gratum littus amoeni Secessus." 'Fallax' is well illustrated by Serv. from G. 2. 152, "nec miseros fallunt aconita legentis."

25.] For 'amomum' see 3. 89.

26—36.] 'When he advances to youth,

Iam legere et quae sit poteris cognoscere virtus:
Molli paulatim flavescet campus arista,
Incultisque rubens pendebit sentibus uva,
Et durae quercus sudabunt roscida mella.
Pauca tamen suberunt priscae vestigia fraudis,
Quae temptare Thetim ratibus, quae cingere muris
Oppida, quae iubeant telluri infindere sulcos.
Alter erit tum Tiphys, et altera quae vehat Argo
Delectos heroas; erunt etiam altera bella,
Atque iterum ad Troiam magnus mittetur Achilles.
Hinc, ubi iam firmata virum te fecerit aetas,
Cedet et ipse mari vector, nec nautica pinus

corn, wine, and honey will come unbidden: there will also be the glory of adventure.'

26.] κλέα ἀνδρῶν ἡρώων, Hom. Il. 9. 524. 'Parentis' is doubtless the true reading, as well as the best supported: 'parentum' would be a natural correction from such passages as A. 1. 645., 2. 448., 10. 282. The child will read of the glories of its father and the heroes of older time, the subjects of poetry and history, and thus learn to conceive of virtue.

28.] 'Flavescet arista,' that is, spontaneously, which seems to be expressed by 'paulatim:' there will be no process of sowing, from which the springing of the crop can date, but the field will gradually develop into corn. Comp. Hor. Epod. 16. 43 foll. (of the Islands of the Blest): "Reddit ubi Cererem tellus inarata quotannis, Et imputata floret usque vinea, Germinat et nunquam fallentis termes olivae." 'Molli' may perhaps mean 'waving:' comp. "mollia oscilla," G. 2. 389 (note).

29.] In G. 1. 132 Virg. goes one step further, intimating that in the golden age wine ran in the beds of the rivers.

30.] 'Roscida,' because it was imagined that the honey fell in the shape of dew, and was gathered by the bees from leaves—"aerii mellis coelestia dona," G. 4. 1. On the return of the golden age it will appear in larger quantities, so that men will be able to gather it from leaves for themselves, as they will be able to obtain everything else without labour. Comp. G. 1. 131. There also may be a reference, as Heyne remarks, to the honey sometimes found in the hollows of trees (G. 2. 453), as there is in the parallel passage, Hor. Epod. 16. 47, "Mella cava manant ex ilice," as if this would happen everywhere under the new order of things, and this is supported by Hesiod, Works, 232 foll. οὔρεσι δὲ δρῦς Ἄκρη μέν τε φέρει βαλάνους, μέσση δὲ μελίσσας, of the golden-age blessings which attend the good even now.

31.] 'Fraudis,' the wickedness of artificial society, opposed to the simplicity and innocence of the state of nature. The idea is kept in 'temptare' and in 'mentiri' (v. 42).

32.] 'Temptare' like "sollicitant freta," G. 2. 503. Comp. Hor. 1 Od. 3. 9 foll. 'Cingere,' imitated by Ov. M. 1. 97 (speaking of the golden age), "Nondum praecipites cingebant oppida fossae."

33.] The Roman MS. has 'tellurem infindere sulco;' but 'infindunt pariter sulcos' occurs A. 5. 142.

34.] In the Sibylline cycle all history was to come over again. Virgil seems to be mixing this notion with that of a return to the age of gold, so as to give some scope to the national love of conquest. In Hesiod the heroes form a fourth age, between brazen and iron. Tiphys was the helmsman of the Argo.

35.] The Argonauts are called 'delecti viri' Enn. Med. 5, 'lecti juvenes' Catull. 62 (64). 4, perhaps a translation of ἀριστῆες. See Eur. Med. 5 (Elmsley's note), Theocr. 13. 16. 'Altera bella,' the old wars over again.

36.] Achilles is the emblem of the youthful warrior: otherwise a second conquest of Troy would hardly be mentioned as the typical achievement of the hero king of the descendants of Trojans.

37—47.] 'When he is grown to manhood, even commerce will cease, for everything will grow everywhere; nature will supply the place, not only of industry, but of artificial civilization: so the Fates ordain.'

38.] 'Vector,' 'the passenger,' which

Mutabit merces: omnis feret omnia tellus.
Non rastros patietur humus, non vinea falcem;
Robustus quoque iam tauris iuga solvet arator;
Nec varios discet mentiri lana colores,
Ipse sed in pratis aries iam suave rubenti
Murice, iam croceo mutabit vellera luto;
Sponte sua sandyx pascentis vestiet agnos.
Talia saecla, suis dixerunt, currite, fusis
Concordes stabili fatorum numine Parcae.
Adgredere o magnos—aderit iam tempus—honores,

seems to be its sense where it is used of maritime carriage. 'Et ipse,' much more the sailor in a ship of war.

39.] 'Mutat merces' of a merchant, Hor. 1 S. 4. 29. 'Omnis,' &c.: comp. G. 1. 63., 2. 109 notes. Virg. doubtless copies Hesiod, Works, 236 foll., who says of his upright nation, *οὐδ' ἐπὶ νηῶν Νίσσονται, καρπὸν δὲ φέρει ζείδωρος ἄρουρα.*

40.] We seem to have gathered from vv. 31 foll. that even after nature has begun to return to the freedom and spontaneity of the golden age, man will still continue to deal with her by force. We are now told that in the full development of her gracious bounty such violence will, as it were, die a natural death, the same change which releases the sea and the seaman from traffic releasing the earth and the husbandman from tillage.

41.] One or two MSS. have 'robustis,' which Forb. adopts; but 'robustus' is supported by Lucr. 5. 933., 6. 1253, "robustus curvi moderator aratri." In either case the epithet is sufficiently natural, and cannot be called merely ornamental, as the force employed indicates the difficulty of the labour. Comp. G. 1. 63., 2. 38, 238, 260 foll., 355 foll. notes. It signifies little whether 'tauris' be taken as dat. or abl. Both are sufficiently supported; and the difference in sense between the two cases in such a connection seems scarcely ascertainable.

44.] We may either take 'mutabit' for 'fucabit,' or in its common sense—'will change (the colour of) his fleece for (or 'into') purple and yellow.' 'In pratis' is the same as 'pascentis,' v. 45—the live sheep in the field, opposed to the fleece in the hands of the dyer. The country will enjoy the advantages of luxury without its artificial concomitants, from which it rightly shrinks. G. 2. 465.

45.] 'Sandyx,' 'scarlet.' The 'sandyx' is described by Pliny (35. 6) as a mineral substance; Serv. calls it a plant, and some have had the bad taste to think that these lambs of the golden age were to be turned scarlet by feeding on that plant. Bentley wished to read 'nascentis,' which seems to show that he did not understand 'in pratis.'

46.] 'Talia saecla,' 'O blessed ages,' which perhaps might be expressed in prose, 'Cum talia sitis, currite.' This use of 'talia' in the vocative may be compared to the vocative use of *οὗτος*, e. g. Soph. Oed. Col. 1627, *ὦ οὗτος, οὗτος, Οἰδίπους, τί μέλλομεν Χωρεῖν;* Virgil clearly had in his mind Catull. (62) 64. 326, "Sed vos, quae fata sequuntur Currite ducentes subtemina, currite, fusi," though he has as usual varied the expression, making the Fates address the ages, though they talk to the spindles. The process in each case seems to be merely that of ordaining the particular destiny, as a thing to come. So *ἐπικλώθειν* is used in Hom. for ordaining. The attempt of the later editors, after Cerda, to bring Virg. more into conformity with Catullus by making 'talia saecla' the acc. after 'currere' is exceedingly harsh.

47.] 'The Parcae that utter in concert the fixed will of fate.' For a similar use of 'numine' comp. A. 2. 123, "Quae sint ea numina divom Flagitat." 'Numen fatorum' is so far a pleonasm that either word might have been used without the other in nearly the same sense. For the line generally Serv. comp. Hor. Carm. Saec. 25 foll. In the Ciris, v. 125, there is a line "Concordes stabili firmarunt numine Parcae."

48—59.] 'Let him assume his throne—the whole world waits for him with expectant longing. O may I live long enough to tell of his glories! The theme would at once exalt me above all poets, human or divine.'

48.] So Augustus is addressed G. 1. 42. 'Magnos honores' is explained by Voss of

Cara deum suboles, magnum Iovis incrementum!
Aspice convexo nutantem pondere mundum,
Terrasque tractusque maris caelumque profundum,
Aspice, venturo laetantur ut omnia saeclo!
O mihi tam longae maneat pars ultima vitae,
Spiritus et, quantum sat erit tua dicere facta:
Non me carminibus vincet nec Thracius Orpheus,
Nec Linus, huic mater quamvis atque huic pater adsit,
Orphei Calliopea, Lino formosus Apollo.
Pan etiam, Arcadia mecum si iudice certet,
Pan etiam Arcadia dicat se iudice victum.
Incipe, parve puer, risu cognoscere matrem:

the successive magistracies at Rome, which is possible, however frigid it may seem to our taste.

49.] 'Deum' is used generally, as Aeneas is called 'deum certissima proles,' A. 6. 322. 'Iovis incrementum' appears to be a singular expression. The word is seldom applied to a person, and it is elsewhere used with a gen. of that of which it is the beginning or rudiment, as in Ov. M. 3. 103.

50.] 'Mundum,' 'the starry heaven, with its massy dome (convexo pondere).' Heyne well remarks that the world is moved at the coming of this divine boy as a sanctuary is moved at the coming of its god. See A. 3. 90., 6. 256, "Sub pedibus mugire solum et iuga coepta moveri Silvarum visaeque canes ululare per umbram Adventante dea." Forb. rightly rejects the explanation of Heyne and others, 'Aspice mundum &c. ut laetantur,' observing that 'nutantem' is equivalent to 'ut nutat.'

51.] 'Caelum profundum,' "the azure deep of air," Gray; but this is scarcely classical. 'Profundus,' like 'altus' and βαθύς, means 'high' as well as 'deep.' "Silvae profundae," Lucr. 5. 41, A. 7. 515. The line occurs again G. 4. 222.

52.] The common reading is 'laetentur.' 'Laetantur' was restored as more poetical by Heyne. Both are admissible: Bent. on Hor. Ep. 1. 1. 91. 'Aspice ut' in this passage is merely a rhetorical way of making a direct statement, the proper mood for which is the indicative: there is no real appeal to the mind of a second person as in A. 8. 384, "Aspice qui coeant populi, quae moenia clausis Ferrum acuant portis in me excidiumque meorum."

53.] There is here a confusion of expression, owing to the number of predicates crowded into the sentence. 'Quantum' refers to 'tam longae,' but it is also connected in sense with 'maneat.' He might either have said "O si vita tam longa sit quantum," or 'O si vitae pars ultima maneat, quantum,' but he has chosen to say both. So 'spiritus' would be more naturally coupled with 'vita' than with 'pars ultima vitae.'

54.] 'Spiritus' expresses both 'breath' and 'poetical inspiration,' the latter as in Hor. 4 Od. 6. 29. 'Tua dicere facta' for 'ad dicenda tua facta.' The poets and later writers, following the Greeks, often use the infinitive where good prose writers would employ a different form of words. See 5. 1 note, and Key's Lat. Gram. 1255.

55.] 'Non—nec:' the main clause being divided, a second negative is introduced with each of the clauses into which it is divided. Key, 1412. 'Orpheus:' he naturally chooses mythic poets to contrast with himself as the bard of the new golden age.

57.] 'Orphei' ('Ορφέϊ, 'Ορφεῖ) occurs again G. 4. 545, 553. 'Calliopea,' Καλλιόπεια, another form of Calliope, occurring also Prop. 1. 2. 58, Ov. F. 5. 80. 'Formosus,' a perpetual epithet like 'pulcher Apollo,' A. 3. 119.

58.] The Arcadians would be competent judges (10. 31), as well as partial to their god Pan.

59.] As might be expected, some MSS. have 'dicet.'

60—63.] 'Let him smile on his mother: she deserves it: and without her smile he can never come to honour.'

60.] These last four lines are very obscure, particularly 63 and 64. No doubt they contain the poet's prayer for the speedy appearance of the young deliverer. Heyne, Wund., and Voss, after Julius Sabinus, understand 'risu' of the mother's smile, by which the boy is bidden to recognize her, appealing to

Matri longa decem tulerunt fastidia menses;
Incipe, parve puer: cui non risere parentes,
Nec deus hunc mensa, dea nec dignata cubili est.

v. 62. So far however from necessitating such an interpretation, v. 62 will scarcely agree with it, as the words there imply that the parents have not yet smiled. Besides, the command to recognize the mother by her smile is very flat, especially when repeated in the second 'Incipe,' as Wagn. remarks, and the construction 'risu cognoscere' harsh. 'Risu,' then, is the smile of the child opening its eyes on its mother, who is supposed (v. 62) not to smile on it till it has smiled on her—a natural enough 'argumentum ad infantem.' A remarkable various reading of v. 62 is preserved by Quinctilian (9. 3), 'qui non risere parentes,' the point of his quotation being the change of number as exemplified in 'qui' followed by 'hunc.' But though the sense would agree well with 'risu cognoscere,' as just explained, the transition from 'qui' to 'hunc' would be inexcusably harsh in a simple passage, and the construction 'ridere aliquem,' 'to smile *on* a person,' is not sufficiently supported by Plaut. Capt. 3. 1. 21, where some notion of mockery is doubtless intended, as it is a parasite that is speaking. We must suppose then with Voss that Quinct. found 'quoi' in his copy, and read it 'qui' rather than 'cui.'

61.] 'Longa fastidia,' i. q. 'taedia.' 'Fastidium ferre' and 'afferre' occur elsewhere, Quinct. 5. 14, Cic. Mur. 9. 21. Ten months was recognized by the Roman law as the period of gestation. The writers of some MSS., not knowing that 'tulĕrunt,' 'stetĕrunt,' &c. are recognized by the grammarians, give 'tulerint,' or 'tulerant.'

62.] 'Delay no longer; if thou dost, thou wilt forfeit the love of thy parents, who are already weary with waiting, and a child whom his parents do not love can never become a hero or enjoy the rewards of a hero'—like Hercules, who (Hom. Od. 11. 601) *μετ' ἀθανάτοισι θεοῖσι Τέρπεται ἐν θαλίῃς καὶ ἔχει καλλίσφυρον Ἥβην*. Comp. also Hor. 4 Od. 8. 30.

ECLOGA V.

DAPHNIS.

MENALCAS. MOPSUS.

MENALCAS invites Mopsus, a somewhat younger shepherd, to play and sing. Mopsus complies with a funeral song on Daphnis, the ideal shepherd. Menalcas matches it by a corresponding song on Daphnis' apotheosis. They praise each other, and exchange gifts.

In the introduction, which contrasts with that to Ecl. 3, being an interchange of courtesies, not of scurrilities, Virgil follows the first Idyl of Theocritus: in the form of the singing match, the sixth and ninth, as also to a certain extent in the conclusion. The subject of the songs too bears a relation to the first Idyl, where Thyrsis sings of the dying hours of Daphnis, a hero of pastoral mythology, the beloved of the nymphs, and the victim of the wrath of Aphrodite. The story, which is very variously related, seems to have been taken up by Virgil where the other narrators dropped it. This of itself favours the notion that Daphnis is intended to represent some other person, as otherwise there would seem to be no object in imagining an apotheosis for him. If we are to seek for any such person there can be little doubt that it must be the dictator Caesar, an opinion which seems to have prevailed in the time of Servius, though he mentions that others fixed on Virgil's brother Flaccus, or on Quinctilius Varus, while others again thought merely of the mythical Daphnis. The apotheosis would be extravagant in the case of a private individual, but it answers sufficiently well to the honours recently decreed

to Caesar, the placing of his statue in the temple of Venus Genetrix, the change of the name of the month Quintilis to Julius, and the commemoration of his birthday in the calendar. In the preceding Eclogue Virgil has shown himself disposed to celebrate political and social regeneration under pastoral images (a parallel which lends a faint plausibility to a notion mentioned by Philargyrius, that Daphnis stands for the ill-fated infant Saloninus): in Ecl. 9. 46, which the mention of Daphnis, though only as a shepherd, slightly connects with the present poem, he displays his sympathy with Caesar in particular as the shepherd's supposed patron. This symbolizing is merely a result of the identification of the poet with the shepherd, discussed in the Introduction to the Eclogues, persons and things affecting the former being described as affecting the latter, just as Gallus in Ecl. 10, being the shepherd poet's friend, is made a shepherd himself, so that in maintaining it we are not, as Keightley thinks, committed to the position "that Virgil, who was perhaps the least original poet of antiquity, was the inventor of a new species of poetry." At the same time we need not be anxious with Servius to find a meaning in every detail, as if the lions and tigers stood for the nations subdued by Caesar, or the lovely flock which Daphnis fed for the Roman people.

The date of the Eclogue can only be fixed with reference to Ecl. 2 and 3 (see v. 86), but it may be conjectured that it was written soon after the order by the triumvirs for the commemoration of Caesar's birthday, in 712. Virgil seems to identify himself with Menalcas, as in Ecl. 9, though there is no dramatic distinction between the two shepherds. Servius, however, finds a historical counterpart for Mopsus in Aemilius Macer, a poet of Verona.

The scenery is again from Theocritus.

For the structure of the poem see Introduction to Ecl. 8.

Me. Cur non, Mopse, boni quoniam convenimus ambo,
Tu calamos inflare levis, ego dicere versus,
Hic corylis mixtas inter considimus ulmos?
Mo. Tu maior; tibi me est aequum parere, Menalca,
Sive sub incertas Zephyris motantibus umbras,
Sive antro potius succedimus. Aspice, ut antrum

1—18.] '*Me.* Suppose we play and sing in the shade here?' *Mo.* Or the cave perhaps. *Me.* You have but one rival. *Mo.* And he would rival Apollo. *Me.* Begin one of your favourite subjects. *Mo.* I have a new poem, which I would match against any of my rival's. *Me.* Do not think of him. I should never compare him with you.'

1.] 'Menalcas' is Virgil, both here (vv. 86, 87) and in Ecl. 9, as Tityrus was in Ecl. 1. Theocr. 8. 3, Ἄμφω συρίσδεν ἐδαημένω, ἄμφω ἀείδειν. With 'boni' in the sense of 'skilled,' Forb. comp. A. 9. 572, 'Hic jaculo bonus.' 'Boni . . . inflare,' like 'praestantior . . . ciere,' A. 6. 164: but similar Grecisms abound in Virgil. They may be explained by regarding the infinitive as a noun: see note on G. 1. 213.

2.] So in Theocr. 1. 1, Thyrsis is skilled in singing, the goatherd in piping.

3.] 'Consedimus' was the old reading. 'Considimus' was restored by Heinsius. The perfect would not be absurd, as Voss thinks, since it might answer to the Greek aorist, which is used idiomatically in questions of the kind: e. g. Aesch. Prom. 747, Soph. Oed. T. 1002: the present however appears to be usual in Latin, as Plaut. Amph. 1. 1. 253, "Cur non introeo in nostram domum?" Cic. 2 Fam. Ep. 7, "Cur ego non adsum?" So the use of 'quin.'

5.] 'Motantibus' is the reading of the better MSS. and Serv., and is itself more poetical. Heyne has 'mutantibus.' We find 'succedere sub,' Caes. B. G. 1. 24 (where it means to go up a hill), like 'ascendere ad,' but probably Virgil in writing v. 5 meant some other word to follow 'sub umbras.'

6.] Mopsus modestly suggests that the cave would be preferable.

Silvestris raris sparsit labrusca racemis.
Me. Montibus in nostris solus tibi certat Amyntas.
Mo. Quid, si idem certet Phoebum superare canendo?
Me. Incipe, Mopse, prior, si quos aut Phyllidis ignis,
Aut Alconis habes laudes, aut iurgia Codri.
Incipe; pascentis servabit Tityrus haedos.
Mo. Immo haec, in viridi nuper quae cortice fagi
Carmina descripsi et modulans alterna notavi,
Experiar: tu deinde jubeto ut certet Amyntas.
Me. Lenta salix quantum pallenti cedit olivae,
Puniceis humilis quantum saliunca rosetis,
Iudicio nostro tantum tibi cedit Amyntas.
Mo. Sed tu desine plura, puer; successimus antro.

7.] 'Labrusca,' 'wild vine'—the ἠμερὶς ἡβώωσα which grows over the cave of Calypso, Hom. Od. 5. 69. 'See yonder is the cave, embowered with wild vine.' 'Sparsit,' 'decks,' with reference to 'raris:' possibly also pointing to the contrast between the cave and the dark clusters of the vine. Comp. 2. 41, "sparsis etiam nunc pellibus albo;" A. 7. 191, "sparsitque coloribus alas." Heyne well remarks that we are not to press 'raris,' as the poet is not thinking of the thinness of the shade as a good or bad quality, but simply intends to give a picture, as in 7. 46, "Et quae vos rara viridis tegit arbutus umbra."

8.] Menalcas compliments Mopsus as they walk together towards the cave. The older MSS. are for 'certat' against 'certet,' and it is clearly required by the sense. 'Certet' would imply that Menalcas thought Amyntas comparable to Mopsus.

9.] 'Quid si certet,' 'I suppose he will be doing so'—ironically, of course. Wagn. cites instances of this formula, especially from Plautus and Terence, e. g. Plaut. Poen. 5. 3. 43, "Quid si eamus illis obviam," 'I think we had better go and meet them.'

10.] Comp. 3. 52 note. 'Phyllidis ignis,' i. q., 'Phyllidis amorem,' 'love for Phyllis.' 'Ignis' is used in Hor. 3 Od. 7. 11 for a love: "et miseram tuis Dicens ignibus uri."

11.] 'Iurgia Codri,' 'invectives against Codrus;'—the objective genitive throughout. Phyllis is clearly a pastoral, not, as Serv. thinks, a historical person; though there would be nothing inappropriate in itself in making Mopsus' song legendary, like Silenus' in the next Ecl. and several of the Idyls of Theocritus. So Alcon may be either the sculptor of Ov. M. 13. 683, &c., the Spartan hero, or the archer of Val. Fl. 1. 399. Codrus is doubtless the same as in 7. 22, 26, where he is the favourite of Corydon, the enemy of Thyrsis. There is no inconsistency in this transition from legendary to feigned personages. The subject in each case is pastoral: the hero may or may not be.

12.] 'Tityrus,' another herdsman; perhaps a servant of one of the others. Keightley. In Theocr. 1. 14 Thyrsis offers to look after the goats himself, while the goatherd is piping to him.

13.] Voss takes 'cortice' of bark stript from the tree, but 'viridi' is rather against this. Spohn refers to Calpurnius 1. 33 foll. where fifty-six verses are represented as having been cut on a tree, and to E. 10. 53, where see note.

14.] 'Setting them to music ('modulans') marked the alternations of the flute and voice ('alterna notavi').'

15.] Mopsus still feels the mention of Amyntas, so Menalcas reassures him.

16.] Theocr. 5. 92. "Fully to understand the following comparisons, we must recollect that the leaves of the willow and the olive are of the same form, and of the same pale green colour, while the difference in the value of the trees is immense. The 'saliunca,' or Celtic reed, in like manner resembles the rose in odour, but is so brittle that it could not be woven into garlands, the great use made of the rose by the ancients." Keightley.

19—44.] '*Mo.* Here we are in the cave. —At Daphnis' death the nymphs were in tears—his mother clasped his body and called reproachfully on heaven—the cattle were not fed or watered—the very lions roared out their grief. Yes—he was the tamer of tigers, the founder of the rural

Exstinctum Nymphae crudeli funere Daphnim
Flebant; vos coryli testes et flumina Nymphis;
Cum conplexa sui corpus miserabile nati,
Atque deos atque astra vocat crudelia mater.
Non ulli pastos illis egere diebus
Frigida, Daphni, boves ad flumina; nulla nec amnem
Libavit quadrupes, nec graminis attigit herbam.
Daphni, tuum Poenos etiam ingemuisse leones
Interitum montesque feri silvaeque loquuntur.
Daphnis et Armenias curru subjungere tigris
Instituit, Daphnis thiasos inducere Bacchi
Et foliis lentas intexere mollibus hastas.
Vitis ut arboribus decori est, ut vitibus uvae,

worship of Bacchus—he was the glory of his friends—now that he is gone, there is a curse on the land, and weeds spring where good seed was sown. Let us make his tomb and write his epitaph.'

19.] 'Desine plura,' a confusion of 'desine loqui' and 'parce plura loqui.'

20.] Daphnis, the ideal shepherd, here allegorically represents Julius Caesar: see the Introduction. Daphnis was the favourite of the nymphs. Theocr. 1. 66, 141.

21.] 'Flebant' with a pause after it at the beginning of the verse, as in A. 6. 213, to give a melancholy effect.

23.] 'Atque—atque' for 'et—et.' Tibull. 2. 5. 73, "Atque tubas atque arma ferunt crepitantia caelo Audita." Sil. 1. 93, "atque Ennaeae numina divae Atque Acheronta vocat Stygia cum veste sacerdos." 'Crudelia' seems best taken with 'vocat,' as Wagn., 'denounces their cruelty aloud.' 'Astra,' the birth-star. If Caesar is Daphnis, we may contrast 9. 46 foll., where Caesar has a constellation of his own. The position of 'mater' at the end of the sentence must not be overlooked in translation. Perhaps we may render 'while his mother, clasping to her heart the piteous corpse of her son, is crying out on the cruelty of the gods and the stars as only a mother can.'

24.] The variety of expression seems to show that the meaning is, the herdsmen did not think of feeding or watering their cattle, and the cattle cared nothing for food or water. This is confirmed by the sympathy of the lions, v. 27. The whole passage to v. 29 coincides with Theocr. 1. 71—75, though the words are not similar; and there is also a general resemblance to Mosch. 3. 23 foll.

25.] For 'nulla nec—nec' comp. 4. 55.

26.] Observe the words 'libavit' and 'attigit,' 'did not taste or touch,' much less drink or eat. 'Graminis herbam,' 'herba' being the generic term, as in 'herba frumenti.'

26.] Suetonius, Jul. 81 (quoted by Spohn), says that among the signs given to Caesar of his approaching death, the herds of horses which he had consecrated to the gods at the passage of the Rubicon, and left, as sacred animals, to range at large, refused to feed and shed floods of tears. Some find in what follows another historical allusion, viz., to Caesar's design of restoring Carthage: but the lions and the impropriety of introducing them (there being no lions in Sicily) are due to Theocr. 1. 72. 'Poenos' is merely a literary epithet: see note on 1. 55.

28.] Instances of 'loquor' for 'dico' in Cicero are given by Forcellini. Here however the word is emphatic: the mountains and woods echoed, and so told of the howling of the lions.

29.] 'Curru subjungere tigris,' like Bacchus. Daphnis teaching the swains to celebrate the 'Liberalia' is an emblem of the civil reforms of Caesar. For the 'Liberalia' see G. 2. 380 foll., and Dict. A.

30.] The old editors had 'Baccho,' 'in honour of Bacchus;' taking 'inducere thiasos' to be i. q. 'ducere thiasos,' like 'ducere choros.' But 'inducere' is 'to introduce.'

31.] They are called 'molles thyrsi' again in A. 7. 390. 'Mollibus' probably means 'waving:' see 4. 28.

32, 33.] Theocr. 8. 79, Τᾷ δρυΐ ταὶ βάλανοι κόσμος, τᾷ μαλίδι μᾶλα· Τᾷ βοῒ δ' ἀ μόσχος, τῷ βωκόλῳ αἱ βόες αὗται.

Ut gregibus tauri, segetes ut pinguibus arvis,
Tu decus omne tuis. Postquam te fata tulerunt,
Ipsa Pales agros atque ipse reliquit Apollo.
Grandia saepe quibus mandavimus hordea sulcis,
Infelix lolium et steriles nascuntur avenae;
Pro molli viola, pro purpureo narcisso,
Carduus et spinis surgit paliurus acutis.
Spargite humum foliis, inducite fontibus umbras,
Pastores; mandat fieri sibi talia Daphnis;

Comp. also Id. 18. 29 foll. For 'arboribus,' the supporters of the vine, see G. 2. 89 note. The mention of the vine seems suggested by the rites of Bacchus.

34.] 'Tulerunt:' Heyne compares Hom. Il. 2. 302, οὓς μὴ κῆρες ἔβαν θανάτοιο φέρουσαι. The word occurs again with 'fata' in a somewhat different sense, A. 2. 34, note.

35.] Apollo Nomius is joined with Pales G. 3. 1. Keightley remarks on the impropriety of associating a purely Italian with a Greek deity—a specimen of the confusion which we find in the Eclogues generally, and indeed in the whole of Roman culture.

36.] Large grains were selected for seed, G. 1. 197, as Voss observes; but the force of the epithet lies in the contrast between the promise of grain and the performance of weeds. The use of 'hordea' in the plural was ridiculed by Bavius and Maevius in the line "Hordea qui dixit, superest ut tritica dicat," quoted by Serv. on G. 1. 210, where the offence is repeated. It is noticed by Quinct. 1. 5. 16, "Hordea et mulsa non alio vitiosa sunt, quam quod singularia pluraliter efferunt;" Pliny however uses it, 17. 10.

37.] Theophrastus on Plants, 8. 7, and Pliny 18. 44, are referred to by Voss, following Pierius, for the belief that barley actually degenerated into darnel and wild oats. 'Infelix' is merely 'infecundus,' like 'steriles' ('infelix oleaster,' G. 2. 314), without any reference to the pernicious properties of darnel, which affects the head when ground into flour. Pliny, l. c., says "Lolium et tribulos et carduos lappasque non magis quam rubos, inter frugum morbos potius quam inter ipsius terrae pestes annumeraverim." The old reading was 'dominantur,' as in G. 1. 154: but 'nascuntur' is found in almost all of the MSS. The difference of the passages quite accounts for the change of word: Virg. is here speaking of weeds growing *instead* of barley—there of their growing *among* the corn. 'Lolium' and 'avena' are coupled by Ov. F. 1. 691.

38.] "The bane has fallen not only on the fields, but on the produce of the garden." Voss. 'Molli' is opposed to the sharp and prickly thistle and Christ's thorn. 'Purpureus' is applied not only to purple or red, but to any bright colour. We have "purpureis ales oloribus," Hor. 4 Od. 1. 10; "purpurea candidiora nive," Albinovanus 2. 62. So "purpureum lumen," A. 1. 590., 6. 540. Here accordingly it is used of the white narcissus. There was however a narcissus with a purple calyx (Pliny 21. 12): and so the author of the Ciris, v. 96, talks of "suave rubens narcissus."

39.] 'Paliurus,' Christ's thorn, a prickly shrub common in the south of Italy, recommended by Columella for making quickset hedges. In Theocr. 1. 132 foll. (imitated closely E. 8. 52) Daphnis' dying prayer is that thorns may produce violets, and juniper-bushes narcissus—not that a blight may fall on things, but that the course of nature may be changed.

40.] This line is alluded to in 9. 19, "quis humum florentibus herbis Spargeret aut viridi fontes induceret umbra?" Hence it would seem that 'foliis' should be interpreted 'flowers,' and 'umbras' ('viridi umbra') as 'trees.' 'Sow the turf with flowers and plant trees beside (overshadowing) the spring,' as fitting monuments of Daphnis ('mandat fieri sibi talia Daphnis'). Φύλλα is used for 'flowers,' Theocr. 11. 26., 18. 39. 'Spargite' may be either 'sow' or 'deck'—in other words, the sower may be said either to sow the seed directly, or to adorn the turf indirectly with the flower when sprung up. The latter is supported by Lucr. 2. 33, "anni Tempora conspergunt viridantis floribus herbas," the parallel passage to which, 5. 1396, has 'pingebant.' It may be meant that Daphnis is to be buried under the trees. Wagn. quotes Cul. 387 foll. (of the grave of the Culex), "Rivum propter aquae viridi sub fronde latentem Conformare locum capit impiger."

41.] With 'mandat,' as applied to this

Et tumulum facite, et tumulo superaddite carmen:
Daphnis ego in silvis, hinc usque ad sidera notus,
Formosi pecoris custos, formosior ipse.
Me. Tale tuum carmen nobis, divine poeta,
Quale sopor fessis in gramine, quale per aestum
Dulcis aquae saliente sitim restinguere rivo.
Nec calamis solum aequiparas, sed voce magistrum.
Fortunate puer, tu nunc eris alter ab illo.
Nos tamen haec quocumque modo tibi nostra vicissim
Dicemus, Daphnimque tuum tollemus ad astra;
Daphnin ad astra ferémus: amavit nos quoque Daphnis.
Mo. An quicquam nobis tali sit munere maius?
Et puer ipse fuit cantari dignus, et ista
Iam pridem Stimicon laudavit carmina nobis.
Me. Candidus insuetum miratur limen Olympi
Sub pedibusque videt nubes et sidera Daphnis.
Ergo alacris silvas et cetera rura voluptas

injunction bequeathed by the dead Daphnis, comp. A. 11. 315, "mandata novissima perfer."

42.] 'Tumulum—tumulo' repeated as in A. 6. 380.

43.] Theocr. 1. 120. 'In silvis' answers to ὦδε. 'Hinc usque ad sidera,' 'from here to the stars,' is rather a flat expression. The exaggeration is paralleled by Heyne from Theocr. 7. 93: otherwise it seems to refer to Caesar rather than to the ideal Daphnis.

45—52.] '*Me.* Your singing refreshes my very heart—your singing no less than your playing. The bucolic crown has descended to you. I will venture however to reply with a song on Daphnis as a god.'

45.] Imitated generally from Theocr. 1. 1 foll., 8. 81.

46.] Theocr. 8. 77. 'Per aestum' answers to 'fessis,' as that to 'nobis.'

48.] A compliment to Mopsus, whom he had previously praised for his piping, v. 2. 'Magistrum' can hardly be any one but Daphnis, whose minstrelsy is praised by Theocr. l. c. So Moschus speaks of himself (3. 103) as having inherited the Doric Muse from Bion.

49.] Menalcas speaks with admiring envy, having before spoken of his own singing in comparison with Mopsus' piping.

50.] 'Vicissim:' 3. 28 note.

51.] 'Tollemus ad astra' may be said only in the same sense as 'ad sidera notus' (v. 43), and 'ferent ad sidera,' 9. 29,—'praise up to the skies,'—but more probably it means 'celebrate his ascent to heaven,' referring to the apotheosis of Julius Caesar. Comp. 5. 56 foll.

53—55.] '*Mo.* By all means—the theme is a worthy one, and I know your poetical powers.'

53.] 'Tali munere,' 'your promised boon of song.' 'Nobis' answers to 'nobis,' v. 45.

54.] 'Ista carmina,' 'these strains of yours,' not necessarily implying that the verses which follow had been known and praised already.

56—80.] '*Me.* Daphnis is in heaven—the shepherds and their gods rejoice—the beasts are at peace—the mountains proclaim him a god—he shall be honoured with libations, with song and with dance, as long as the course of nature remains the same, even as we honour Bacchus and Ceres.'

56.] 'Candidus,' 'in his (divine) beauty.' "Candida Dido," A. 5. 571. "Candide Bassareu," Hor. 1 Od. 18. 11. 'Daphnis is now entering heaven as a god—he looks down with wonder on the threshold as he crosses it, and sees the sky under his feet.' With 'limen Olympi' comp. Il. 1. 591, ἀπὸ βηλοῦ θεσπεσίοιο, and the later use of βηλός for the heaven.

58.] All nature rejoices at his apotheosis, as all nature had mourned at his death. The frisking of Pan and the Dryades answers to the weeping of the nymphs, and

Panaque pastoresque tenet Dryadasque puellas.
Nec lupus insidias pecori, nec retia cervis
Ulla dolum meditantur; amat bonus otia Daphnis.
Ipsi laetitia voces ad sidera iactant
Intonsi montes; ipsae iam carmina rupes,
Ipsa sonant arbusta: deus, deus ille, Menalca!
Sis bonus o felixque tuis! en quattuor aras:
Ecce duas tibi, Daphni, duas altaria Phoebo.
Pocula bina novo spumantia lacte quot annis
Craterasque duos statuam tibi pinguis olivi,

the departure of Pales and Apollo. We must understand Menalcas as describing a state which is just beginning or about to begin: but this will hardly excuse the impropriety of representing two such different scenes as both belonging to present time, and thus compelling us to think of each as existing only in the minds of the two shepherds. 'Alacris' denotes the frisking and dancing of Pan and the swains—'frolic glee.' 'Cetera,' because 'rus' includes pastures, as Wund. remarks.

59.] Virgil adopts the Greek form, 'Dryadas;' 'Hyadas,' A. 1. 744; 'Phaetontiadas,' E. 6. 62.

60.] The features of the description are taken from the golden age, as in E. 4. Comp. Theocr. 24. 84.

61.] 'Otia' as in 1. 6. 'Bonus,' of deities, as in 5. 65, A. 12. 647.

62.] The mountains and woods resound cries of joy, as before (v. 28) they resounded groans of sorrow. The words apparently are from Lucr. 2. 327 foll., "clamoreque montes Icti rejectant voces ad sidera mundi." Virgil means to attribute the joy to the mountains themselves, as in 10. 15 they are made to weep: but there may be a secondary reference to the actual mourners. 'Even the traveller on the uncleared mountain ('intonsi'), even the vine-dresser under the rock (1. 57), shouts and sings for joy in my ears.' So in similar passages of the Old Testament, of which we cannot but be reminded in this as in the preceding Eclogue, joy is attributed indifferently to places and their inhabitants, e. g. Isaiah 42. 10, 11.

63.] 'Intonsi' is rightly explained by Serv. 'incaedui.' "Intonsaque caelo Attollunt capita," A. 9. 681, of oaks. The primary notion here of course is that the wildness of the mountains makes the demonstration more marked: but it is possible that we may be meant to conceive of them as exulting in their shaggy strength now that a state of nature is restored, as in the well-known passage Isaiah 14. 7, 8, "The whole earth is at rest and is quiet, they break forth into singing: yea, the fir-trees rejoice at thee, and the cedars of Lebanon, saying, Since thou art laid down, no feller is come up against us."

64.] 'Sonant carmina:' comp. Hor. 2 Od. 13. 26, "Et te sonantem plenius aureo, Alcaee, plectro dura navis, Dura fugae mala, dura belli." 'Deus, deus ille, Menalca,' is what the rocks and woods utter. 'We have a new god, a new god, Menalcas.' Forb. comp. Lucr. 5. 8, "deus ille fuit, deus, inclute Memmi."

65.] "Sis felix," A. 1. 330.

66.] 'Ara' is the genus: 'altare,' the specific kind of altar on which victims were offered. See Forcell. Daphnis, as a hero, has only libations offered to him, not victims. 'Duas altaria Phoebo,' 'two whereon to offer victims to Phoebus.' The birthday of Caesar fell on the Ludi Apollinares (3 Id. Iul.), but as the Sibylline books forbade the rites of any other god to be celebrated at the same time with those of Apollo, the birthday was kept 4 Non. Iul., that is the day before the Ludi Apollinares begun. The present reading was restored by Heins. from the best MSS. for 'duoque altaria.'

67.] These offerings are from Theocr. 5. 53 and 57, where they are made to the nymphs and Pan. 'Bina,' 'two in the year:' see below, v. 70. No distinction is meant between 'pocula bina' and 'duo crateres,' as the parallel passage shows.

68.] Some editors have 'crateres:' but Virg. follows throughout the Greek form, of which 'craterās' is the acc. pl. Wagn. 'Statuere' is appropriate both to 'craterās' (from the size of the 'crater'), and to the act of sacrificing. A. 1. 728, "Crateras magnos statuunt." Hor. 2 S. 3. 199, "pro vitula statuis dulcem Aulide natam Ante aras." The milk would be appropriate to spring,

Et multo in primis hilarans convivia Bacchò,
Ante focum, si frigus erit, si messis, in umbra,
Vina novum fundam calathis Ariusia nectar.
Cantabunt mihi Damoetas et Lyctius Aegon;
Saltantis Satyros imitabitur Alphesiboeus.
Haec tibi semper erunt, et cum sollemnia vota
Reddemus Nymphis, et cum lustrabimus agros.
Dum iuga montis aper, fluvios dum piscis amabit,
Dumque thymo pascentur apes, dum rore cicadae,
Semper honos nomenque tuum laudesque manebunt.
Ut Baccho Cererique, tibi sic vota quot annis

the oil to autumn, as Wagn. remarks, comparing Suet. Aug. 31, where it is said that Augustus ordered the 'compitales Lares' to be crowned twice a year, with spring and summer flowers. 'Olivum' for 'oleum' is poetical.

69.] Theocr. 7. 63. 'In primis,' because he had previously mentioned milk and oil. 'Convivia,' the feast after the sacrifice. It is just possible that 'multo' may be an error for 'mulso' (see note on G. 1. 344): but 'multo Baccho' occurs again G. 2. 190.

70.] 'Si frigus—si messis:' it is not easy to determine the festivals indicated by these two seasons. Virgil appears to have had some definite reference in his mind, from his language in vv. 67, 68, 75, 76. The latter passage speaks of a festival to the nymphs, and another at the 'lustratio agrorum.' The second is evidently the 'Ambarvalia,' which are described G. 1. 338 foll.; the first is rather Sicilian than Italian, the nymphs, as Keightley remarks, not forming a part of the old Roman mythology, while sacrifices to them are frequently mentioned by Theocritus, though he no where speaks of an annual festival in their honour. Yet it is difficult to identify either 'frigus' or 'messis' with the 'Ambarvalia.' They took place, "extremae sub casum hiemis, iam vere sereno," at the time when "densae in montibus umbrae" (Virgil l. c.), i.e. towards the end of April: yet they could hardly be indicated by 'messis,' as they were expressly intended to commend the young crops to Ceres some time before the harvest, and are distinguished as such from another festival at or after the harvest (Tibull. 2. 1. 21 foll.). There were certain 'messis feriae' (Dict. Ant. 'Feriae'), which took place in the summer. The Lares were adored at the 'Ambarvalia' (Tibull. 1. 1. 19., 2. 1. 17), and Caesar was adored as one of the Lares, the Roman way of canonizing heroes. This is Spohn's explanation. See Hor. 4 Od. 5. 31:

"Hinc ad vina redit laetus et alteris
Te (Augustum) mensis adhibet deum:
Te multa prece, te prosequitur mero
Defuso pateris; et Laribus tuum
Miscet numen, uti Graecia Castoris
Et magni memor Herculis."

It is scarcely probable however that Virgil meant anything so precise.

71.] Ariusia, or Arvisia, in Chios, was famous for wine (Pliny 14. 7); the same which is called 'Phanaeus,' G. 2. 98. The epithet in the mouth of Menalcas is excused by recollecting that he is a Sicilian. Wine literally brought from Chios can hardly be meant, because it is called 'novum nectar.' The best wine came in at the 'mensae secundae.' 'Calathus' (more commonly a 'work-basket,' or 'wool-basket') is a 'cup' here and Mart. 9. 60., 14. 107.

72, 73.] Theocr. 7. 71, 72. "Det motus incompositos et carmina dicat," G. 1. 350. 'Lyctius,' from Lycta, in Crete, A. 3. 401, of Idomeneus. The supposed joy of the woodland deities (v. 58, comp. 6. 27) is imitated by the shepherds.

75.] Theocr. 5. 53. See note on v. 70.

76.] An appeal to the uniformity of nature, as in 1. 60, not altogether consistent with the language in which (v. 60, note) he makes a breach of this uniformity a mark of the golden age just beginning.

77.] 'Rore cicadae,' *τέττιξ... ᾧ τε πόσις καὶ βρῶσις θῆλυς ἔρση*, Hesiod, Shield, 393 foll. Theocr. 4. 16. Anacr. 43. 3.

78.] Repeated A. 1. 609, in a similar connection.

79.] Bacchus and Ceres are mentioned as the chief patrons of the husbandman. Comp. G. 1. 5, Tibull. 2. 1. 3, "Bacche,

Agricolae facient; damnabis tu quoque votis.
Mo. Quae tibi, quae tali reddam pro carmine dona?
Nam neque me tantum venientis sibilus austri,
Nec percussa iuvant fluctu tam litora, nec quae
Saxosas inter decurrunt flumina valles.
Me. Hac te nos fragili donabimus ante cicuta.
Haec nos, Formosum Corydon ardebat Alexim,
Haec eadem docuit, Cuium pecus? an Meliboei?
Mo. At tu sume pedum, quod, me cum saepe rogaret,
Non tulit Antigenes—et erat tum dignus amari—
Formosum paribus nodis atque aere, Menalca.

veni, dulcisque tuis e cornibus uva Pendeat, et spicis tempora cinge, Ceres" (of the 'Ambarvalia'), and see on G. 1. 344.

80.] 'You will grant prayers, and thereby bind the suppliant to keep his vow.' 'Damnatus voto' occurs in a fragm. of Sisenna ap. Non. 277. 11; 'damnatus voti' Liv. 10. 37., 27. 45, like 'voti reus,' A. 5. 237, just as 'damnatus capitis' and 'capite' are used indifferently. Comp. the use of 'damno' in giving legacies and imposing penalties by will, e. g. Hor. 2 S. 3. 86.

81—84.] '*Mo.* How am I to reward you for a song which is sweeter than anything in nature?'

82.] 'Sibilus austri' is the ψιθύρισμα of Theocr. 1. 1, the breeze getting up ('venientis') and rustling through the branches. Lucr. 5. 1382 has 'Zephyri sibila' in a passage which Virgil may have thought of, as it attributes the origin of the pastoral pipe to the winds whistling through the reeds.

83, 84.] Theocr. 1. 7, 8, Ἄδιον, ὦ ποιμάν, τὸ τεὸν μέλος, ἢ τὸ καταχὲς Τᾶν' ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ.

85—87.] '*Me.* I will give you this pipe, which has played several not unknown strains.'

85.] 'Ante,' 'first'—before I receive anything from you, v. 81. Voss observes that Menalcas both depreciates and commends his gift, the one by the epithet 'fragilem,' the other by the mention of its performances. So 'docuit,' as if it were the pipe which had suggested the music and the song.

86.] Virgil, by this allusion to his second and third Eclogue, seems to identify himself with Menalcas and his compliments to the memory of Caesar. There is something awkward in making one of the characters in this fifth Eclogue the author of the second and third; but it is in keeping with the fiction which identifies the shepherd with the pastoral poet.

88—90.] '*Mo.* And I will give you this handsome sheep-hook, which I once refused to one whom I loved.'

88.] There is a similar exchange of presents in Theocr. 6. 43, and in 7. 43 one shepherd gives another a sheep-hook.

89.] 'Ferre' is used indifferently of giving and receiving presents. "Quod posces feres," Plaut. Merc. 2. 3. 106. In Greek φέρεσθαι is generally employed in this latter sense. 'Et erat,' as we should say, 'aye, and he was very loveable,' or 'and he was very loveable too.' So G. 2. 125, "Et gens illa quidem sumtis non tarda pharetris." 'Tum,' 'in those days,' whatever he may be now. Forb.

90.] It is not clear what 'nodis atque aere' means. Voss says the 'pedum' was of knotty wood, with an iron point at one end fastened on by a ring of brass; Keightley, that it was adorned with brass rings or studs. In the latter case 'nodis atque aere' might stand for 'brazen studs.' 'Paribus nodis' however would be more of a recommendation if the knots were natural. Forb. comp. Theocr. 17. 31, τῷ δὲ σιδάρειον σκύταλον, κεχαραγμένον ὄζοις, of Hercules' club.

ECLOGA VI.

VARUS.

THE subject of this Eclogue is a cosmogonical and mythological song by Silenus, extorted from him by stratagem by two young shepherds.

The poem is addressed to (Alfenus?) Varus, who, according to one of the statements given by Serv., was appointed to succeed Pollio in Cisalpine Gaul, after the defection of the latter in the Perusian war (a story harmonizing well with the language of this Eclogue, and also with Ecl. 9. 27), and perhaps the same who is said to have been a fellow-student with the poet under Syro the Epicurean, though this tradition itself may be merely an awkward attempt to give a historical basis to Silenus' song. Like the eighth Eclogue, it appears to be a sort of apology to his friend and patron for neglecting to celebrate his exploits, entreating him to accept a pastoral legend as a substitute. The confession in v. 3 of a youthful ambition to write on heroic subjects is apparently genuine. It would be supported by the story in Servius and Donatus' biography, that Virgil wished to commemorate the Alban kings, but was deterred by their unpoetical names, if that story itself did not want support. This aspiration may be said to have been afterwards fulfilled in the Aeneid: but the poet's judgment continued to shrink from the task of directly recording contemporary victories, though, like Horace, he amused his patrons, and perhaps himself, with the belief that he might be equal to it some day.

The legend which follows may be paralleled, if not traced to its source. As Keightley suggests, the first hint was perhaps given by the story in the fourth book of the Odyssey, of Menelaus binding Proteus, afterwards imitated more directly by Virgil himself in Georg. 4. Servius refers to a tale told by Theopompus (the historian, see Dict. Biog.), and partially cited from him by Aelian (Var. Hist. 3. 18), that Silenus was found drunk by some shepherds of Phrygia, bound, and carried to Midas, when his chains fell off, and he answered the king's questions "de rebus naturalibus et antiquis." Ovid (Met. 11. 90 foll.) briefly mentions the fact of the capture, but says nothing about any disclosures by Silenus, whom Midas restores to Bacchus, and receives in return the fatal gift of turning things to gold.

The subject of the song was perhaps traditionally connected with Silenus, who, like Proteus in G. 4 (v. 393 note), seems to have had a memory for the past as well as an eye for the future—a characteristic as old as the Homeric prophets and poets, and involved in the legend which makes the Muses daughters of Mnemosyne. The cosmogonical part of it is indicative of that yearning after philosophy as a poet's province, which is fixed on Virgil by the testimony, not only of his biographer, but of his own works, especially the close of G. 2; and was encouraged doubtless by the recent example of Lucretius, as well as by the more ancient precedents of the legendary philosopher-poets and historical poet-philosophers of Greece (see also note on vv. 31—40 of this Eclogue). The general strain of the song is parallel to Ovid's Metamorphoses, and suggests the conjecture that Virgil may have been directly indebted to some such work as the Ἑτεροιούμενα of Nicander, from which the poem of Ovid is supposed to have been imitated.

PRIMA Syracosio dignata est ludere versu
Nostra nec erubuit silvas habitare Thalia.

1—12.] 'I was venturing out of my pastoral strains into heroic song when Apollo warned me back. I will write you then a rural poem, Varus, and leave the celebration of your deeds to others; yet even a rural theme, I trust, will suffice to preserve your memory.'

1.] 'Prima' has been explained either

Cum canerem reges et proelia, Cynthius aurem
Vellit, et admonuit: Pastorem, Tityre, pinguis
Pascere oportet ovis, deductum dicere carmen.
Nunc ego—namque super tibi erunt, qui dicere laudes,
Vare, tuas cupiant et tristia condere bella—
Agrestem tenui meditabor arundine Musam.
Non iniussa cano. Si quis tamen haec quoque, si quis
Captus amore leget, te nostrae, Vare, myricae,

of Virgil's claim to be the first pastoral poet of Rome, as Horace says, 1 Ep. 19. 23, "Parios ego primus iambos Ostendi Latio" (comp. G. 2. 175), or of his first as distinguished from his subsequent attempts. Of the two, the latter is doubtless recommended by the context; but he may have meant to combine both. See A. 7. 118, note. With the whole passage comp. E. 4. 1—3. Horace has imitated Virgil rather closely in 4 Od. 15. 1—4.

2.] 'Thalia' was said by some to have been the inventress of agriculture (Schol. on Apoll. Rhod. 3. 1), and was represented with a sheep-hook, as the Muse of pastoral poetry (Dict. Ant. 'Pedum').

3.] 'Reges et proelia' is the conventional expression for epic or heroic poetry. "Res gestae regumque ducumque et tristia bella Quo scribi possent numero, monstravit Homerus," Hor. A. P. 73. Comp. A. 7. 41. It would include contemporary subjects (see Hor. 2 Ep. 1. 251 foll.), but not directly specify them, though vv. 6, 7 show that Varus wished Virgil to write of the civil or foreign wars of Rome. 'Aurem vellit:' touching a person's ear was a symbolical way of reminding him of a thing, the ear being regarded as the seat of memory, and so was the established mode of 'antestatio,' or summoning a witness (Hor. 1 S. 9. 77. Plin. 11. 45), when it was accompanied with the words "memento quod tu mihi in illa caussa testis eris." The action is represented on coins with the word μνημόνευε. Here accordingly Apollo reminds the poet of the nature of his gift.

4.] Virgil is Tityrus again, as in E. 1. 'Pinguis' is a predicate, like 'deductum'—'His sheep should be fat, but his verses slender,' at the same time that 'pinguis pascere' are to be taken together; 'pascere ut pinguescant,' as Serv. explains it. The antithesis, which is perhaps intentionally grotesque, may be compared with Hor. 2 S. 6. 14, "Pingue pecus domino facias, et cetera praeter Ingenium."

5.] 'Deductum' = 'tenue,' an expression praised by Quinct. Inst. 8. 2 as "proprie dictum, id est, quo nihil inveniri possit significantius." So 'vox deducta,' Lucil. Non. 289. 16, Afranius and Cornificius in Macr. Sat. 6. 4, Prop. 3. 25. 38, of a prolonged and so weak voice (comp. A. 4. 463, "longas in fletum ducere voces"). The metaphor seems to be from spinning, as in Hor. 2 Ep. 1. 225, "tenui deducta poemata filo." The notion of elaborate finish, expressed there and elsewhere, is less prominent here than that of thinness; but there may have been a connection between the two in Virgil's mind, as there would seem to have been in the mind of Propertius (4. 1. 5 foll.), who contrasts the 'carmen tenuatum' of his Alexandrian masters, the 'exactus tenui pumice versus,' with the strains appropriate to heroic poetry. See Hertzberg, Quaestiones Propertianae, L. 2, c. 7. With 'deductum' as a predicate comp. Aesch. Ag. 620, λέξαιμι τὰ ψευδῆ καλά. Soph. Oed. R. 526, τοὺς λόγους ψευδεῖς λέγοι.

6.] 'Super tibi erunt,' 'You will have enough and to spare.' "Vereor ne mihi iam superesse verba putes," Cic. Fam. 13. 63. 'Cupiant' contains another compliment to Varus.

7.] 'Condere bella,' like 'condere carmen.' Forb. comp. Ov. Trist. 2. 336, "acta Caesaris condere." 'Tristia' is a perpetual epithet; see on v. 3. For Varus, see the Introduction.

8.] Comp. 1. 2. 'Agrestem—Musam' is from Lucr. 5, 1398, "agrestis enim tum Musa vigebat."

9.] 'Tamen' seems to show that 'non' belongs to 'cano,' as Voss takes it, not to 'iniussa,' as Heyne and others. 'Iniussa' then is a kind of litotes, like 'illaudatus,' G. 3. 5. 'I do not sing where I have no warrant.' 'Si quis' is repeated like 'si forte,' A. 2. 756, where hope and doubt are similarly expressed.

10.] 'Captus amore,' G. 3. 285. 'Legat,' the reading of two MSS. and Priscian, is preferred by Voss; but the confidence expressed by the future is not unsuited to Virg. or to the present passage. 'If I can find readers for my pastoral strains, and I

Te nemus omne canet; nec Phoebo gratior ulla est,
Quam sibi quae Vari praescripsit pagina nomen.
Pergite, Pierides. Chromis et Mnasylos in antro
Silenum pueri somno videre iacentem,
Inflatum hesterno venas, ut semper, Iaccho:
Serta procul tantum capiti delapsa iacebant,
Et gravis attrita pendebat cantharus ansa.
Adgressi—nam saepe senex spe carminis ambo
Luserat—iniiciunt ipsis ex vincula sertis.
Addit se sociam timidisque supervenit Aegle,
Aegle, Naiadum pulcherrima, iamque videnti
Sanguineis frontem moris et tempora pingit.

feel that I shall, you will be known equally by them, for I shall sing of you.' 'Myricae,' 4. 2, the humbler equivalent of what is expressed more ambitiously by 'nemus omne.' Perhaps 'nemus' may refer to the plantations, comp. 7. 59. It is possible that 'nostrae' (comp. 'tua,' 1. 47) may be meant to acknowledge Varus' protection, given or expected, of the poet's property: see 9. 27 foll.

11.] 'Nec—nomen' appears to give the ground of his confidence. 'A poem in honour of Varus, however homely its treatment, is sure to be inspired by Apollo, and read by the world.'

12.] 'Which has the name of Varus as its title,' showing, as Voss remarks, that Varus, not Silenus, is the true title of this Eclogue.

13—30.] 'Two young shepherds once found Silenus in a drunken sleep, bound him with the help of a Naiad, and exacted from him a song which he had promised them. He begins, amid general delight.'

13.] 'Pergere' is used both of continuing to do a thing and of proceeding to do what one has not done before. Here of course the latter is the sense. It has been doubted whether Chromis and Mnasylos are satyrs, or fauns, or shepherds. In support of the former view, which is that of Serv. and most commentators, Voss remarks that the wood-gods did not commonly appear to shepherds, who were believed to be struck with madness by the sight of them; but it is easy to retort with Martyn that the word 'timidis,' v. 20, shows them to have had some sense of their danger, while their previous acquaintance with Silenus is no more than what is contemplated as possible from 10. 24 foll., G. 2. 493. In the story of Theopompus (see Introduction), the capturers of Silenus are shepherds, as Aristaeus captures Proteus in G. 4, though on the other hand there is no previous familiarity between them and their prisoner. In the imitation by Nemesianus, Ecl. 4, Pan sings to some shepherds who have found him asleep, and Calpurnius, Ecl. 6. 48, makes Mnasylos the name of a shepherd, as Voss allows. The word 'pueri' proves nothing either way, as it may very well be a correlative of 'senex,' and so applied elsewhere to Cupid and Bacchus.

14.] 'Silenus,' Dict. B.

16.] 'Tantum' answers to ὅσον in such phrases as ὅσον οὐ: so Virg. seems to have intended 'procul tantum' as a translation of τυτθὸν ὅσσον ἄπωθεν, Theocr. 1. 45—'only this much of distance.' Voss takes 'tantum' with 'delapsa,' referring to Val. Fl. 8. 288, "et tantum dejecta suis e montibus arbor,"—'but now fallen,' and so Wagn. and Forb., except that they make 'tantum' refer not to time but to place, so that 'tantum delapsa' would be almost equivalent to 'tantum non capiti haerentia.' Possibly Virg. may have drawn from some statue.

17.] The 'cantharus' (for which see Dict. A.) is represented as resting its weight on its handle, so that 'gravis' explains 'attrita.'

18.] "Spe luserat," A. 1. 352.

19.] For the position of the preposition Emmen. comp. Lucr. 3. 10, "tuis ex, inclute, chartis."

20.] There appears no reason to suppose with Keightley that Aegle suggested the stratagem, like Cyrene in G. 4, and Eidothea, Od. 4. All that is said is that she joined them during their occupation and reassured them, 'timidis' belonging to 'addit' no less than to 'supervenit.'

21.] 'Videnti,' 'vigilanti,' Serv. No parallel usage of this word seems to be quoted.

22.] So of Pan, 10. 27, "Sanguineis ebuli baccis minioque rubentem."

Ille dolum ridens, Quo vincula nectitis? inquit.
Solvite me, pueri; satis est potuisse videri.
Carmina, quae voltis, cognoscite; carmina vobis,
Huic aliud mercedis erit. Simul incipit ipse.
Tum vero in numerum Faunosque ferasque videres
Ludere, tum rigidas motare cacumina quercus;
Nec tantum Phoebo gaudet Parnasia rupes,
Nec tantum Rhodope miratur et Ismarus Orphea.
Namque canebat, uti magnum per inane coacta
Semina terrarumque animaeque marisque fuissent
Et liquidi simul ignis; ut his exordia primis

24.] It is difficult to decide between the two possible interpretations of 'satis est potuisse videri,' 'satis est quod potuisse visi estis,' and 'satis est quod potui videri.' The one is supported by A. 5. 231, "possunt quia posse videntur," the other by A. 8. 604, "videri jam poterat legio." If the former be true, 'videri' probably would mean 'to be seen' rather than 'to seem' —'it is enough to have shown your power,' the sense resembling that of Ov. Her. 12. 76, quoted by Wund., "Perdere posse sat est, si quem iuvet ipsa potestas," and the expression being apparently almost proverbial. The latter receives some confirmation from 'videre,' v. 14, and from the stress laid on the privilege of beholding the gods unharmed (see on v. 13., 4. 15, 16., 10. 26).

25.] 'Cognoscite' = 'audite.' "Cognosce prooemia rixae," Juv. 3. 288.

26.] 'Incipit ipse,' A. 10. 5. Here it seems to have the sense of 'ultro,' 'without further prelude'—'without waiting for them to press him.'

27.] 'In numerum,' Forb. Emmen. comp. Lucr. 2. 631, "Ludunt in numerumque exsultant." The usage is like that in 5. 58 foll. The passage seems to be imitated more or less from Lucr. 4. 580 foll.

29.] The mention of Parnassus, Rhodope, and Ismarus is an indirect way of saying that the mountains as well as the oaks made demonstrations of joy, as in 5. 62.

30.] 'Rhodope,' G. 4. 461. 'Ismarus,' G. 2. 37. Orpheus is called 'Ismarius,' Ov. Am. 3. 9. 21. 'Miratur' was changed by Heins. from the Roman and other MSS. into 'mirantur,' but Wagn. recalls the old reading, which is perhaps more Virgilian. The substitution of plural verbs for singular is common even in the best MSS. in passages where sense and grammar would suffer by the change (see Wagn. Quaestiones Vergilianae, 8), so external authority in such cases goes for little. 'Orphea' is doubtless a dissyllable; see on G. 1. 279.

31—40.] Silenus' song. He begins by describing the formation of the world from the four elements, the separation of land and water, and of the sky from the earth, and the production of vegetable and animal life. This opening seems to be imitated from the beginning of the song of Orpheus in Apoll. Rh. 1. 496 foll., as Ursinus remarks, though the cosmogony here is Epicurean, and the phraseology Lucretian. That Virg. knew the passage is shown by his imitation of it in Iopas' song, A. 1. 742.

31.] 'Magnum inane' and 'semina' are Lucretian expressions, the void and the atoms which were supposed to move in it. Lucretius did not allow that the four elements were the ultimate causes of things (1. 715), though he admitted them to be component parts of the universe (5. 235 foll.), so that perhaps we may be meant to press the meaning of 'semina,' the atoms out of which air, &c. were formed. See, however, on v. 33.

32.] 'Animae' for 'air,' is also Lucretian, 1. 715, &c.

33.] 'Liquidi ignis' is again from Lucr. 6. 205, the ὑγρὸν πῦρ of Aratus. 'Exordia' is occasionally used by Lucr. in the sense of the atoms themselves, 2. 333, &c. (more commonly 'primordia'); elsewhere, however, he employs it more vaguely in the sense of beginning or origin (e. g. 5. 471), and this seems to be its sense here. At the same time 'ex his primis' seems intended to recall Lucr. 1. 61, "Corpora prima, quod ex illis sunt omnia primis," so as verbally to favour the doctrine referred to on v. 31, as that which Lucr. opposes. All that can be said is that as usual Virg. is an artist, not a philosopher, even though professedly philo-

Omnia et ipse tener mundi concreverit orbis;
Tum durare solum et discludere Nerea ponto
Coeperit et rerum paulatim sumere formas;
Iamque novum terrae stupeant lucescere solem,
Altius atque cadant submotis nubibus imbres;
Incipiant silvae cum primum surgere, cumque
Rara per ignaros errent animalia montis.

sophizing. The general drift of the whole passage, the production of the world by the separation of the so-called elements, is evidently from Lucr. 5. 416—508.

34.] 'Mundus' is the whole universe, as in 4. 50, earth, sea and sky. 'Ipse' is added to distinguish the formed universe from the rudimental 'exordia.' 'Tener' is apparently opposed to 'aridus,' Lucr. 1. 809, and so here it seems meant to express the fusile nature of an early formation, as contrasted with 'durare solum,' v. 35. Wagn. refers to Lucr. 5. 780, "Mundi novitatem et mollia terrae Arva." This agrees with 'concreverit.'

35.] 'Tum' goes with 'coeperit,' not with 'canebat,' as Heyne thinks. 'Durare' is a transitive verb, used intransitively, a frequent habit with Virg., though there appears to be no other instance where 'durare' has the sense of 'durescere.' 'Discludere' is another Lucretian word, 5. 438, "to shut up apart in the sea," as if Nereus were independent of the sea, and the sea had itself existed before the creation. Comp. the personification of Nereus, Pers. 1. 94, where it is apparently intended to be ridiculous.

36.] 'Formas rerum' expresses generally what is developed in detail vv. 37—40. 'Shapes' are opposed to the shapeless chaos; and there may be a force too in the plural, as a characteristic of chaos was its uniformity. "Unus erat toto naturae vultus in orbe, Quem dixere Chaos," Ov. M. 1. 6. Comp. also ib. vv. 87, 88, which in fact form a comment on Virgil's words, "Sic modo quae fuerat rudis et sine imagine tellus Induit ignotas hominum conversa figuras."

37.] The sun is developed, and an atmosphere formed. Comp. Lucr. 5. 471 foll., and contrast the language of the poet-philosopher with that of the philosophizing poet. The words of Virg. cannot be pressed, or we might suppose him to mean that the sun found its place later than the earth, and so to contradict Lucretius. Anyhow 'solem' is the important word, the earth being merely brought in for the sake of poetical ornament. See note on 2. 12.

38.] The trajection of 'atque' is unusual, and not sufficiently supported by Lucr. 3. 531, where Lachmann reads 'usque adeo' for 'atque animo;' but there can be no doubt that it is intended here, as 'altius' would have no force if joined, as Wagn. proposes, with the previous line. 'Submotis nubibus,' as the clouds would be drawn up by the sun. Virg. expresses himself as if clouds and rain had both existed in the chaotic state, creation merely implying separation—language which agrees with the Lucretian use of 'imber' for water, 1. 715.

39.] 'Silvae.' In the brief description of the creation, G. 2. 336 foll., which should be compared with this, the woods are supposed to exist before the beasts are turned into them, like the mountains here; but the language in either case is poetical, and the remark is only important as showing that Virgil does not aim at scientific precision.

40.] 'Rara' appears to imply that they were produced one by one, so that they would not at first overrun the mountains. 'Ignaros' is restored by Wagn. from at least one good MS. (the Rom.) for 'ignotos,' as more poetical, the strangeness being supposed to be reciprocal, as in A. 10. 706 note. This seems better than to suppose 'ignarus' to be used passively, as in Sallust, Ovid, and Tacitus. At the same time, as 'ignaros' implies 'ignotos,' there may be a reference, as Burmann thinks, to the use of 'notus' as an epithet for the haunts of wild beasts (ἦθεα). The mountains are the natural home of wild beasts, as in Soph. Ant. 350, θηρὸς ὀρεσσιβάτα, Lucr. 1. 404, "montivagae ferai," 2. 1081. The whole line is probably imitated from Lucr. 5. 822, "Terra .... animal prope certo tempore fudit Omne quod in magnis bacchatur montibu' passim." Hence 'animalia' is to be confined to beasts, the creation of man being mentioned in the next line.

41—60.] He tells of the creation and early history of man, Deucalion, Saturn, and Prometheus—also of Hylas, and of

Hinc lapides Pyrrhae iactos, Saturnia regna,
Caucasiasque refert volucres furtumque Promethei.
His adjungit, Hylan nautae quo fonte relictum
Clamassent, ut litus, Hyla, Hyla, omne sonaret;
Et fortunatam, si numquam armenta fuissent,
Pasiphaen nivei solatur amore iuvenci.
Ah, virgo infelix, quae te dementia cepit!
Proetides inplerunt falsis mugitibus agros:
At non tam turpis pecudum tamen ulla secuta est
Concubitus, quamvis collo timuisset aratrum
Et saepe in levi quaesisset cornua fronte.
Ah, virgo infelix, tu nunc in montibus erras:
Ille, latus niveum molli fultus hyacintho,

Pasiphae and her passion—how she followed the bull in vain through the mountains, beseeching the wood-nymphs to intercept him. This mythology is a strange sequel to the quasi-Epicurean cosmogony: but there is nothing unnatural in making a cosmogony of some kind precede the legendary history of the world, as in Ovid's Metamorphoses. There seems to be no principle in the choice of the legends, or in the different degrees of prominence given to each, e.g., the details about Pasiphae as compared with the brief mention of the earlier stories.

41.] The peopling of the world by Pyrrha, the reign of Saturn, and the punishment and crime of Prometheus, are mentioned without any regard to chronological order, as the first was really the latest in point of time, Pyrrha being the niece and daughter-in-law of Prometheus (Ov. M. 1. 390). It is very possible however that Virgil may intend to represent Deucalion and Pyrrha as the actual creators of mankind, in which case the reign of Saturn and the story of Prometheus would naturally follow them, either from a confusion of his own, or on the authority of a different, series of legends. 'Saturnia regna' is not in apposition to 'lapides Pyrrhae iactos,' but a distinct item in the enumeration, as Jahn rightly remarks against Wagner.

42.] 'Volucres' for the single eagle, which formed part of the punishment of Prometheus. For the story see Hesiod and Aeschylus.

43.] The tale of Hylas from the legend of the Argonauts, given by Apollonius, Theocritus, and Propertius. 'Quo' for 'quomodo' (1. 54 note), as the identification of the fountain would not enter into the song.

45.] So Dido of herself, A. 4. 657, "Felix, heu nimium felix, si litora tantum Numquam Dardaniae tetigissent nostra carinae." Comp. also G. 2. 458. In the present passage the meaning seems to be that the existence of the bull was the curse of Pasiphae's life, the greatness of the infliction being expressed by saying that but for this she would indeed have been happy. 'Fortunatam' then is equivalent to 'quae fortunata fuisset,' as in Greek we might have had ἄν with participle or adjective.

46.] He tells how Pasiphae solaced herself, as in vv. 62, 3, "circumdat . . erigit" for 'canit ut se circumdederint et erexerint.' Elsewhere, as in G. 4. 464, the passion is the thing to be solaced: here it is itself made the solace, by a natural change of aspect.

47.] 'Virgo' used of other than unmarried women, as in Hor. 2 Od. 8. 22, &c. Serv. quotes a line from Calvus, on Io, "Ah virgo infelix, herbis pasceris amaris," which Virgil would seem to have imitated. 'Quae' here, and perhaps in 2. 69, seems to mean rather 'how is it that this madness has seized thee?' than 'what madness is this?' but it is not easy to say.

48.] 'The daughters of Proetus fancied themselves cows: yet even they did not proceed to such monstrous lengths, though their delusion was complete.' 'Falsis,' 'counterfeited,' as 'fallere' is used, A. 1. 684.

50.] 'Collo,' dative, as A. 2. 130, 729.

51.] 'Levi,' "humana scilicet," Serv.

53.] 'Niveum' seems to be emphatic, recalling the epithet in v. 46. 'Fultus' merely expresses 'reclining,' being used

Ilice sub nigra pallentis ruminat herbas,
Aut aliquam in magno sequitur grege. Claudite, Nymphae,
Dictaeae Nymphae, nemorum iam claudite saltus,
Si qua forte ferant oculis sese obvia nostris •
Errabunda bovis vestigia; forsitan illum,
Aut herba captum viridi, aut armenta secutum,
Perducant aliquae stabula ad Gortynia vaccae.
Tum canit Hesperidum miratam mala puellam;
Tum Phaethontiadas musco circumdat amarae
Corticis, atque solo proceras erigit alnos.
Tum canit, errantem Permessi ad flumina Gallum

where no support is given by the thing leaned against. "Pedibus fulcire pruinas," Prop. 1. 8. 7; "aerumnis cor luctificabile fulta," Pers. 1. 78, like ἐρείδεσθαι.

54.] 'Pallentis,' though doubtless a translation of χλωρός, is an unusual epithet of grass, but a contrast was probably intended between the grass and the dark green of the 'ilex.' The notion of Serv., approved by one or two later commentators, that 'pallentis' expresses the change of the colour of the grass caused by mastication, need hardly be discussed.

55.] 'Claudite:' the preceding sentence had expressed the thoughts of Pasiphae: we now have her words.

56.] 'Saltus,' the glades or open spaces in forests, where cattle pastured and wild beasts wandered, called 'vacui,' G. 3. 143, 'aperti,' A. 11. 904, and so closed here, as they are hedged round in hunting by nets and watchers (G. 1. 140., A. 4. 121), to prevent the animals from breaking out.

57.] 'Si qua forte,' 'in the hope that by some chance.' "Inde domum, si forte pedem, si forte tulisset, Me refero," A. 2. 756.

58.] Whether 'vestigia' is put simply for the feet, as in A. 5. 566 and elsewhere, or the footprints of the bull are sought for, as leading to the discovery of the bull itself (comp. 2. 12), is not clear. Strict propriety of expression would perhaps demand the former, as the footprints might be discovered even if the bull had escaped: but such an argument can hardly be pressed. 'Forsitan . . . vaccae' introduces a fresh hope: he may have fallen in with the herd, or cows may have come up with him as he was browsing, and so he may arrive at the Cretan stalls (Gortyna being celebrated, according to Serv., for the herds of the sun, whose daughter Pasiphae was). This seems better than with Ruaeus to understand Pasiphae to be expressing her fear that if the outlets be not guarded he may get away from her, or with Voss to suppose that 'captum . . . secutum' are meant to account for his wandering, and 'aliquae vaccae' to suggest the means of bringing him back after the facilities for escape have been removed.

61—73.] He tells next the story of Atalanta and the sisters of Phaethon, and how Gallus once fell in with one of the Muses, who took him to the Aonian mount, where Linus hailed him as the successor of Hesiod.

62.] 'Circumdat:' see on v. 46. 'Phaethontiadas,' an extension of the patronymic to sisters, as Tethys in Ov. F. 5. 81, referred to by Forb., is called 'Titanis,' being Titan's sister. Voss makes it equivalent to Heliades, Phaethon being elsewhere found as a name of the sun: but this would be most unseasonable here, where the story of the younger Phaethon is alluded to.

63.] 'Alnos' is a sort of factitive or cognate accusative, 'raises them as alders,' or 'into alders.' Elsewhere, as in A. 10. 190, they are said to have been turned into poplars. The story was that they found their brother's body on the banks of the Eridanus, where they bewailed him for four months, till they were turned into river-trees, which would naturally suggest the thought of alders (G. 1. 136., 2. 110. 452 note).

64.] There is of course great incongruity in the introduction of this supposed interview of Gallus with the Muses as part of Silenus' legendary song: but it may very well have been intended by Virgil to heighten the compliment to his friend. It would have been natural at this point of the song to tell some old story, showing how men in elder and better days used to be admitted to familiar intercourse with the gods, as Ovid, e.g., introduces the tale of Philemon and Baucis (compare the concluding lines of Catullus' poem on Peleus and Thetis);

Aonas in montis ut duxerit una sororum,
Utque viro Phoebi chorus adsurrexerit omnis;
Ut Linus haec illi, divino carmine pastor,
Floribus atque apio crinis ornatus amaro,
Dixerit: Hos tibi dant calamos, en accipe, Musae,
Ascraeo quos ante seni, quibus ille solebat
Cantando rigidas deducere montibus ornos.
His tibi Grynei nemoris dicatur origo,
Ne quis sit lucus, quo se plus iactet Apollo.
Quid loquar, aut Scyllam Nisi, quam fama secuta est

...

and by recounting Gallus' experience as a story of those times, Virgil in fact invests him with all the associations of heroic antiquity, which would not have been the case had the mention of him been reserved to the end, as Heyne, following Scaliger, thinks it should have been. Thus the various attempts to evade the incongruity by supposing that Silenus' intention is to describe the origin of the Grynean grove, but that he is made artfully to resign the task into the hands of Gallus, whose verses Voss further supposes him to borrow for the remainder of the song, the story of Scylla (see note on v. 74), appear to be not only illusory, but founded on a misconception of Virgil's meaning. The story itself resembles one which Hesiod tells of himself at the beginning of the Theogony: and the allusion to Hesiod, v. 70, as Gallus' predecessor, shows that the resemblance is not merely accidental.

65.] 'Una sororum' is used Prop. 4. 1. 37 for 'one of the Muses,' where the context sufficiently indicates what sisterhood is meant. Here the mention of the Aonian mountains suggests the epithet 'Aoniae' or 'Aonides.'

66.] Heyne comp. Il. 1. 533 foll., where the gods rise at the approach of Zeus.

67.] 'Ut' comes after 'ut . . . utque,' as 'dum' after 'dum . . . dumque,' 5. 77, comp. by Wund. 'Divino carmine' with 'pastor,' expressing the combination of attributes which made Linus an appropriate hero of pastoral poetry. There seems no evidence that Linus was supposed to ever have been a shepherd, but it was natural for a pastoral poet to conceive of him as such.

68.] Parsley was a favourite material for garlands, used by a shepherd in Theocr. 3. 22 to form a crown for his love, worn commonly at feasts (Hor. 1 Od. 36. 16, &c.), and given as a prize in the Nemean games. There seems no reason for its use here, beyond its natural appropriateness: the epithet 'amarum' too appears to be simply descriptive. Martyn takes 'apium' to be smallage or celery.

70.] 'Senex,' indicative not of age, but of antiquity, as it is applied to Lucilius Hor. 2 S. 25. 1. 34, to Attius and Pacuvius, id. 2 Ep. 1. 56, and to Aristophanes Pers. 1. 124.

71.] The same result is ascribed to magic, A. 4. 491. See on 8. 3. It does not seem to have been a traditional characteristic of the effect of Hesiod's poetry: but the image can hardly have been chosen arbitrarily.

72.] The story of the origin of the grove of Grynium or Grynia in Aeolia, Serv. says, was told in a poem by Euphorion of Chalcis, whose works Gallus (see 10. 50) translated or imitated. A serpent had been killed there by Apollo; the town was founded by Grynus, son of Eurypylus, in consequence of an oracular response; and its grove was the scene of the death of Calchas after a defeat, the circumstances of which are differently related, by a rival augur.

73.] Apollo is called Gryneus A. 4. 345. With the language of the line comp. v. 11. It seems to be imitated from Callim. on Delos v. 269, *οὐδέ τις ἄλλη Γραιάων τοσσόνδε θεῷ περιλήσεται ἄλλῳ.*

74–86.] Lastly, he tells the two stories of Scylla, daughter of Nisus, whose lower parts were changed into those of a sea monster, and who thus became the terror of Ulysses' ships, and of Tereus, his bloody feast, and his transformation. In short he sings all that Phoebus used to sing to Hyacinthus, till evening warned the shepherds home.

74.] 'Aut Scyllam' is the reading of all the MSS. except the Roman, as vouched for by Pierius, which gives 'ut.' The latter

Candida succinctam latrantibus inguina monstris
Dulichias vexasse rates et gurgite in alto
Ah! timidos nautas canibus lacerasse marinis,
Aut ut mutatos Terei narraverit artus,
Quas illi Philomela dapes, quae dona pararit,
Quo cursu deserta petiverit, et quibus ante

would be neater, but the difference is not very great, being only that in the one case we have to supply 'narraverit,' in the other 'ut narraverit' ("Quid loquar, aut ut narraverit Scyllam, aut ut mutatos," &c.). Jahn's construction of 'Scyllam' with 'loquar' is objectionable, as involving an awkward confusion between the narrative of Virgil and that of Silenus: while Hildebrand's proposal, adopted by Forb., to make 'Scyllam . . . vexasse . . . lacerasse' depend on 'narraverit,' introduces an equally awkward coupling of 'vexasse . . . lacerasse' with 'mutatos' (which cannot, as Forb. thinks, be for 'mutatos esse'), and leaves the words 'quam fama secuta est' to form a tame and unmeaning parenthesis. On the other hand, Virgil is fond of using 'fama est' or some equivalent, such as "volat," A. 3. 121, "occupat auris," ib. 294, with an infinitive clause, so that 'fama secuta est' may easily be resolved into 'fama est apud posteros.' The further difficulty, the attribution to Scylla, the daughter of Nisus, of the transformation which really happened to the other Scylla, daughter of Phorcus, is not peculiar to this passage, the same thing being done, as Cerda and Ruaeus show, by Ov. F. 4. 500 and Prop. 5. 4. 39 foll., and consequently is to be accounted for either by the hypothesis of different versions of the legend, or, as Keightley prefers, by the Roman ignorance of Greek mythology, not corrected by the insertion of 'aut,' which would be ungraceful, even if it were better supported than by the single unnamed MS. reported by Pierius. That Virgil some years afterwards, G. 1. 404, incidentally followed a different story, does not affect the argument.

75.] This and the two following lines are found in the Ciris, vv. 59 foll., with the variation of 'deprensos' for 'ah timidos.' The language apparently follows Lucr. 5. 892, "rabidis canibus succinctas semimarinis Corporibus Scyllas." Scylla is more fully described A. 3. 424 foll.

76.] 'Dulichias,' the ships or ship (Od. 12. 205) of Ulysses, so called from Dulichia, or Dulichium (A. 3. 271), one of the Echinades, which the Roman writers (Propertius, Ovid, Statius, Martial) were apt either to confuse with Ithaca, or to include among the dominions of Ulysses, though Homer (Il. 2. 635) places the Echinades under Meges. A question appears to have been raised among the ancient critics about the appropriateness of the word 'vexasse,' which is defended, as sufficiently strong for the occasion, by Gell. 2. 6, Macrob. Sat. 6. 7, and Probus ap. Serv.

78.] The story of Tereus was differently told, the Greeks generally making Procne the nightingale, and Philomela the swallow, the Romans reversing the order, perhaps, as Voss suggests, from a false notion of the etymology of Philomela. Those who followed the latter version were again divided, some keeping to the old narrative and making Procne Tereus' wife and Philomela her sister, others reversing the relations, doubtless because they saw that the nightingale must have been the mother of Itys, whose name is the burden of her song. This last is probably Virgil's view, as he would more naturally represent the wife than the sister as preparing the feast, v. 79, while in other passages in his works, G. 4. 15 and 511, he follows the Roman as distinguished from the Greek version. The whole subject is elaborately treated in Voss's note.

79.] Serv. rightly distinguishes between 'dapes' and 'dona,' the former being the flesh of Itys, which was served up to Tereus, the latter the head and extremities, which were presented to him after his meal.

80.] It is not clear whether Tereus or Philomela is the subject of 'petiverit' and 'supervolitaverit.' The former is recommended by 'mutatos artus,' v. 78, and by the prominence apparently meant to be given to him: the latter by the structure of v. 79, and perhaps by the language of the clause 'quibus . . . alis,' which seems more appropriate to the nightingale than to the hoopoe. There is a further doubt about 'quo cursu,' which may either denote the speed of Philomela's flight or Tereus' pursuit, or the manner in which they fled, as birds ('quo' for 'quali'). If we accept the former, which agrees better with 'cursu,'

Infelix sua tecta supervolitaverit alis?
Omnia, quae, Phoebo quondam meditante, beatus
Audiit Eurotas iussitque ediscere laurus,
Ille canit; pulsae referunt ad sidera valles;
Cogere donec ovis stabulis numerumque referri 85
Iussit et invito processit Vesper Olympo.

we must understand 'quibus . . . alis' of his or her return after transformation to hover over the palace, connecting 'ante' with 'sua' (Heyne comp. Ov. M. 2. 491 of Callisto when transformed, "Ante domum quondamque suis errabat in agris"), a conjunction which will be less harsh if we regard 'infelix' as a sort of parenthetical exclamation. If the latter, 'ante' may then be understood to mean that before flying to the woods the metamorphosed king or queen took a last farewell of the palace by flying round it. The description of the bird flying round the house might seem to point to the swallow, in which case Virgil would have followed the Greek version of the story, as Heyne thinks, in spite of the other passages referred to on v. 78: but this would not suit 'deserta petiverit.' Ov. M. 6. 668 foll. says of the sisters "petit altera silvas, Altera tecta subit," though he does not explain which is which. Here the ambiguity is certainly awkward, and looks almost like a confusion of the habits of the nightingale and swallow. 'Quibus alis petiverit' is for 'quomodo alis petiverit,' and so, according to the first view, 'quo cursu.'

81.] This line also occurs in the Ciris, v. 51, 'caeruleis' being substituted for 'infelix.'

82.] 'Meditante,' l. l. 'Beatus,' 'happy in hearing such a song.'

83.] The mention of the Eurotas points to Apollo's love for the Spartan youth Hyacinthus, to whom accordingly we must suppose him to have sung. 'Laurus' is restored by Wagn. for 'lauros' from the Med., in accordance with what seems the general usage of Virgil.

84.] Comp. 5. 62, and Lucr. 2. 327 there quoted.

85.] An incidental proof that Chromis and Mnasylus were shepherds, as no others are represented as listening to the song. 'Numerumque referri' is the reading of the best MSS. instead of 'referre,' and is more probable as the more difficult reading. The same mixture of the passive and active infin. is found A. 3. 61 (where there is a similar variety of reading), 5. 773., 11. 84. For the custom see E. 3. 34.

86.] 'Invito,' as Olympus was himself listening. Voss comp. Il. 18. 239, where Juno bids the sun set against his will. It is doubtful whether 'Olympus' is merely the heaven, or the mountain, over which the evening star is said to rise, as in 8. 30, "tibi deserit Hesperus Oetam," A. 2. 801, "Iamque iugis summae surgebat Lucifer Idae;" but the former is simpler. In either case 'Olympo' is probably to be constructed with 'processit.' αὔλιος, the star of the sheepfolds, was a Greek epithet of the evening star.

ECLOGA VII.

MELIBOEUS.

MELIBOEUS. CORYDON. THYRSIS.

This is another singing-match between Corydon and Thyrsis, with Daphnis as umpire. Unlike those in Eclogues 3 and 5, it ends decisively in the defeat of Thyrsis. The story is told by Meliboeus, who was not present until the terms of the contest had been agreed on, so that of them we hear nothing.

The Idyls of Theocr. which Virgil seems chiefly to have had in view are the 6th and 8th.

Various attempts were made by the earlier critics to identify the characters, Corydon being supposed to be Virgil or a friend of Virgil's, Thyrsis a contemporary rival, or even, according to Cerda, Virgil's great prototype Theocritus, Meliboeus and Daphnis patrons of the poet, if not the poet himself. Serv., who mentions this mode of interpretation without adopting it, makes Codrus (v. 22) a historical personage, asserting on the authority of the Elegies of Valgius (Dict. B.) that he was a contemporary poet; but the clause is apparently omitted in some of the MSS. of the old commentator. Nothing in the poem points to any historical basis; all can be explained by supposing it to be an imaginary Eclogue in the Theocritean style. There does not even seem to be any necessity for supposing that in introducing Meliboeus, Daphnis, and Corydon, Virg. is thinking uniformly of the Meliboeus, Daphnis, and Corydon of former Eclogues, though there is some appropriateness in making Daphnis the bestower of the crown of poetry, and Corydon, the hero of Ecl. 2, its receiver.

The scenery is, as usual, confused. Arcadian shepherds are made to sing in the neighbourhood of the Mincius, while neither the ilex (v. 1), the pine (v. 24), the chestnut (v. 53), nor the flocks of goats (v. 7), would seem to belong to Mantua.

There appears no means of determining the date, as the mention of the Mincius does not prove that Virgil was then in actual possession of his property.

This Eclogue is alluded to by Propertius (3. 26. 67), "Tu canis umbrosi subter pineta Galaesi Thyrsin et attritis Daphnin arundinibus;" but the reference is sufficiently vague, as the mention of Galaesus is apparently intended to recall a totally different scene, that described in G. 4. 126, and the juxtaposition of Thyrsis and Daphnis can mean no more than that Virg. introduces both, as Theocr. does, though in different Idyls.

M. FORTE sub arguta consederat ilice Daphnis,
Compulerantque greges Corydon et Thyrsis in unum,
Thyrsis ovis, Corydon distentas lacte capellas,
Ambo florentes aetatibus, Arcades ambo,
Et cantare pares, et respondere parati.

1—20.] 'A singing-match had been agreed on between Corydon the goatherd and Thyrsis the shepherd, Daphnis being umpire. I was just going to look after a stray he-goat when Daphnis asked me to come and listen. I agreed hesitatingly, and they began.'

1.] Imitated generally from the beginning of Theocritus' 6th and 8th Idyls. 'Arguta,' 8. 22 note. Virg. may intend that the very tree should, as it were, suggest a song, as in Theocr. 1. 1 foll. the whisper of the leaves is paralleled with the sound of piping.

3.] 'Distentas lacte' may be meant to show that the time was towards evening; and so perhaps v. 15.

4.] 'Aetatibus,' the plural, each being made to have his own 'aetas,' by a poetical variety, where a prose writer would have said, 'ambo florente aetate.' 'Arcades,' and therefore skilled in song, 10. 32. Arcadia was a pastoral country (called εὔμηλος, Theocr. 22. 157), and Pan, its patron, was the god of rural song, so that shepherds who can pipe and sing are naturally made Arcadians. There seems also to have been a law in Arcadia in historical times (Polyb. 4. 20) compelling the study of music, which Polybius thinks produced a humanizing effect on the people. Keightley supposes that these passages of Virg. suggested the notion which became current at the revival of letters, representing the Arcadians as living in an ideal golden age of pastoral felicity—a view sufficiently unlike that taken by the ancients themselves, with whom the Arcadians were proverbial for thickwitted rustic stupidity, Juv. 7. 160, &c. For the confusion between Arcadia and Mantua, see Introduction.

5.] 'Parati' is constructed with both 'cantare' and 'respondere,' 'pares' being taken with 'parati' or with 'cantare,' equally prepared, or prepared to sing in a match, either to take the first or the second part in an amoebean contest. This seems better than to connect 'pares' with 'can-

Huc mihi, dum teneras defendo a frigore myrtos,
Vir gregis ipse caper deerraverat; atque ego Daphnim
Aspicio. Ille ubi me contra videt: Ocius, inquit,
Huc ades, o Meliboee! caper tibi salvus et haedi;
Et, si quid cessare potes, requiesce sub umbra.
Huc ipsi potum venient per prata iuvenci;
Hic viridis tenera praetexit arundine ripas
Mincius, eque sacra resonant examina quercu.
Quid facerem? neque ego Alcippen, neque Phyllida habebam,
Depulsos a lacte domi quae clauderet agnos;
Et certamen erat, Corydon cum Thyrside, magnum.
Posthabui tamen illorum mea seria ludo.
Alternis igitur contendere versibus ambo
Coepere; alternos Musae meminisse volebant.

tare,' the infinitive used as in Greek for a noun, as if it were 'pares in cantando,' though the construction would be admissible in itself, and is apparently sanctioned by Nemesianus' imitation (2. 16), "ambo aevo cantuque pares." At the same time the stress on 'parati' is chiefly in connection with 'respondere,' as that would be the strongest test of improvisation: and this makes the word more appropriate than 'periti,'. Schrader's conjecture, which is supported not only by 10. 32, but by Theocr. 8. 4, *ἄμφω συρίσδειν δεδαημένω, ἄμφω ἀείδειν.*

6.] 'Huc,' in the direction of the place where they were sitting. 'Defendo a frigore myrtos' has created some difficulty, even as early as the time of Serv. It is to be solved by supposing that the scene is laid in the spring-time, when the nights are frosty (a supposition which agrees with the whispering of the leaves, v. 1, the humming of the bees, v. 13, and the weaned lambs, v. 15), and that Meliboeus, like Corydon, 2. 45, &c., had to look after his trees as well as after his flocks and herds. 'Dum' is used with the present, though the verb in the principal clause is in the pluperfect, as in A. 6. 171 foll. quoted by Wagn. For 'myrtos' a few MSS. have 'myrtus;' but in this case the usage of Virg. appears to be in favour of the second declension.

7.] 'Vir gregis,' *ὦ τράγε, τᾶν λευκᾶν αἰγᾶν ἄνερ*, Theocr. 8. 49. 'Ipse:' the leader of the herd had strayed, and therefore of course the herd with him. Heyne, referring to v. 9. 'Deerro' is dissyllabic, as in Lucr. 3. 860. 'Atque,' used in a style of poetical simplicity, where, in connected writing, we should have had 'quum.' Other instances, collected by Wagn., are A. 4. 663., 6. 162., 7. 29., 10. 220. Comp. the traditional explanation of G. 1. 203. Here the sense is, 'I had just observed that he had strayed, when I catch sight of Daphnis.'

11.] The bullocks are clearly those of Meliboeus, who accordingly must be supposed to be in charge of them as well as of the goats, and also of lambs, v. 15, as Damoetas, 3. 6, 29, is both shepherd and cowherd.

12.] Comp. 1. 49 foll., G. 3. 14, 15, A. 10. 205. The Mincius is evidently mentioned to give the reason why Meliboeus' bullocks will not go out of sight; but the mention of it suggests the thought of the invitingness of the spot, which is the thing dwelt on in the second clause, 'eque ... quercu.'

13.] Comp. 1. 54 foll. 'Sacra,' as being the tree of Jupiter.

14.] 'Alcippe' and 'Phyllis' seem to be partners (see on 1. 31), perhaps former partners, of Meliboeus, not, as Serv. supposes, partners respectively of Corydon and Thyrsis.

16.] 'Corydon cum Thyrside' is connected by a loose apposition with 'certamen.' Somewhat similar is Soph. Ant. 259, *λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί, Φύλαξ ἐλέγχων φύλακα.* 'Magnum' seems to be a predicate. 'Et' couples the two antagonistic considerations. Thyrsis is the name of one of the personages in Theocr. Idyl 1.

18.] 'Alternis:' introduction to Ecl. 3.

19.] 'Volebam' is found in one or two MSS. mentioned by Serv., and adopted by Voss; but 'volebant' is clearly right. There is no need to supply 'eos' before

Hos Corydon, illos referebat in ordine Thyrsis.
C. Nymphae, noster amor, Libethrides, aut mihi carmen,
Quale meo Codro, concedite; proxima Phoebi
Versibus ille facit; aut, si non possumus omnes,
Hic arguta sacrâ pendebit fistula pinu.
T. Pastores, hedera nascentem ornate poetam,
Arcades, invidia rumpantur ut ilia Codro;
Aut, si ultra placitum laudarit, bacchare frontem
Cingite, ne vati noceat mala lingua futuro.

'meminisse,' with Wagn. and Forb., or 'me' with Spohn and Jahn. 'Musae' are the Muses of the two rivals, who are said to remember the amoebean strains, as recalling them to the memory of the shepherds, the Muses being mythologically connected with memory, who was said to be their mother. Comp. A. 7. 645, "Et meministis enim, Divae, et memorare potestis." The language is worded as if the shepherds had a number of verses in their minds, and the Muses chose to remember amoebeans rather than others; but it must not be pressed to mean that the contest had been studied or rehearsed beforehand (see v. 5 note), as by the act of memory probably no more is intended than the act of composition, which Virg. elsewhere (1. 2, &c.) expresses by the word 'meditari.'

21—24.] '*Cor.* Muses, grant that I may sing like my Codrus; if not, I abandon the art.'

21.] 'Libethrus,' 'Libethra,' or 'Libethrum,' was a fountain in Helicon, with a cavern, mentioned by Strabo, 9. p. 629, A. *τὸ τῶν Λειβηθρίδων νυμφῶν ἄντρον.* Pausanias speaks also of a mountain of the same name. They are mentioned as distinct from the Muses, though equally with them patronesses of song. Comp. 10. 1, where Arethusa is invoked. In Theocr. 7. 91, the nymphs teach a shepherd song.

22.] 'Codrus,' 5. 11. It signifies little whether 'proxima' be constructed with 'carmina' supplied from 'carmen,' or taken as a verbal acc. after 'facit.' With the sense comp. Theocr. 1. 2, *μετὰ Πᾶνα τὸ δεύτερον ἄθλον ἀποισῇ.*

23.] 'Non possumus omnes,' 8. 63. Corydon, as Voss remarks, modestly classes himself with the many.

24.] He hangs up his pipe, as abandoning the art. Comp. Hor. 3 Od. 26. 3, &c., and Macleane on 1 Ep. 1. 4. The pine is sacred to Pan, Prop. 1. 18. 20, "Arcadio pinus amica deo," being the tree into which a nymph whom he loved, Pitys, was transformed. So Tibull. 2. 5. 29, "Pendebatque vagi pastoris in arbore votum, Garrula silvestri fistula sacra deo."

25—28.] '*Th.* Crown me, in spite of Codrus' envy, and protect me against his evil tongue.'

25.] The arrogance and spleen of Thyrsis are contrasted with the modesty of Corydon. 'Hedera,' 8. 13. "Doctarum hederae praemia frontium," Hor. 1 Od. 1. 29. 'Crescentem' most MSS. 'Nascentem' is restored by Wagn. from Serv. and the first reading of the Med.

26.] 'Invidia rumpantur,' a colloquial expression, doubtless intended as a characteristic trait of Thyrsis. Emm. quotes Cic. in Vatin. 4, "ut aliquando ista ilia, quae sunt inflata, rumpantur." The supposed allusion to the story of Codrus the Moor, glanced at by Hor. 1 Ep. 19. 15, would be quite out of place, were it only that Virg. evidently sympathizes with Corydon and his friend.

27.] Thyrsis affects to fear that Codrus may attempt to injure him by extravagant praise, which when bestowed on a person either by himself or by another, was considered likely to provoke the jealousy of the gods, and so used to be guarded by the apologetic expression 'praefiscine.' Cerda refers to a fragment of Titinius (Charis. p. 210), "Pol tu ad laudem addito praefiscine, ne puella fascinetur." 'Ultra placitum' is generally understood 'beyond his judgment,' i. e. with extravagant insincerity; but it more probably refers to the pleasure of the gods. 'Bacchare,' 4. 19.

28.] 'Mala lingua.' "Nec mala fascinare lingua," Catull. 7. 12. 'Vati futuro' is a stronger expression than 'nascentem poetam' (see note on 9. 32), and so argues increased self-confidence in Thyrsis.

29—32.] '*Cor.* Micon offers to Diana a boar's head and a stag's horns, promising her a marble statue if his success in hunting should continue.'

C. Saetosi caput hoc apri tibi, Delia, parvus
Et ramosa Micon vivacis cornua cervi.
Si proprium hoc fuerit, levi de marmore tota
Puniceo stabis suras evincta cothurno.
T. Sinum lactis et haec te liba, Priape, quot annis
Exspectare sat est: custos es pauperis horti.
Nunc te marmoreum pro tempore fecimus; at tu,
Si fetura gregem suppleverit, aureus esto.
C. Nerine Galatea, thymo mihi dulcior Hyblae,
Candidior cycnis, hedera formosior alba,
Cum primum pasti repetent praesepia tauri,

29.] Corydon speaks in the character of Micon (see on 3. 10, 79), who is supposed to dedicate an offering to Diana with an address in the form of an inscription. 'Parvus,' as Menalcas, Theocr. 8. 64, calls himself μικκός, 'a young boy.'

30.] The verb is omitted, as frequently in inscriptions, A. 3. 288. For the custom of offering spoils of hunting to Diana, comp. A. 9. 407, Soph. Aj. 178. The longevity of the stag was proverbial among the ancients. 'Vivacis cornua cervi' is copied by Ov. M. 3. 194.

31.] 'Proprium,' 'one's own property,' and hence 'permanent,' coupled by Cic. Pro Lege Manil. 16 with 'perpetuum,' with 'perenne' De Sen. 4. So A. 6. 871, "propria haec si dona fuissent," Hor. 2 S. 6. 5, "propria ut mihi munera faxis." The thought is the same as in the well-known line, Lucr. 3. 971, "Vitaque mancipio nulli datur, omnibus usu." The thing of which a continuance is prayed for is no doubt success in hunting. 'Tota,' not a mere head or bust. Serv.

32.] Comp. A. 1. 337, where this line is almost verbally repeated of a Tyrian huntress. A similar line is quoted by Terentianus Maurus De Metris, professedly from the Ino of Livius Andronicus, "Iam nunc purpureo suras include cothurno." Diana is generally represented with buskins. 'Puniceo:' colouring was frequent even in the case of marble statues. 'De marmore stabis:' "aeneus ut stes," Hor. 2 S. 3. 183, σφυρήλατος ἐν Ὀλυμπίᾳ στάθητι, Plato Phaedr. p. 215.

33—36.] '*Th.* Priapus, we offer thee cakes and milk, being poor; however, though thou hast only a marble statue now, thou shalt have a golden one if the lambing turns out well.'

33.] Thyrsis fails first in his subject, Priapus instead of Diana, and then in the sudden and absurd change from ostentatious homeliness to lavish promises. 'Sinum' or 'sinus' (Plaut. Curc. 1. 1. 82) is distinguished by Varro from a 'poculum,' "quod majorem cavationem habet." (L. L. 4. 26.) The resemblance in appearance and sense to 'sinus' seems merely accidental. 'Quot annis,' comp. the yearly offering to Daphnis, 5. 67.

35.] 'Pro tempore' is coupled with 'pro re' by Caes. B. G. 5. 8, 'according to our circumstances,' ἐκ τῶν παρόντων, as Heyne renders it. The statues of Priapus were commonly of wood; but Thyrsis intends to insult Micon and his Diana, by apologizing for having had to make his god of the same material which his rivals promise to their goddess—not remembering that such extravagant language is utterly out of character.

37—40.] '*Cor.* Sweet Galatea, lovelier than everything in nature, come to thy Corydon at evenfall.'

37.] Galatea, the Nereid, appears in Theocr. (Idyls 6 and 11) as the love of Polyphemus. Virg., who, as Keightley remarks, had transferred the language and feelings of Polyphemus to Corydon in Ecl. 2, here makes him address Galatea, who is his love, just as Daphnis, who in Idyl 8 answers to Corydon here, marries a nymph. The words are imitated more or less from Theocr. 11. 19 foll., and both passages are copied and characteristically amplified by Ov. M. 13. 789 foll. 'Nerine' seems not to occur elsewhere in Latin as a patronymic, but Catull. 62 (64). 28 calls Thetis 'Neptunine.' 'Hyblae;' see on 1. 55, though here it need not be a piece of mannerism, as a shepherd speaking as a Sicilian would naturally allude to Hybla.

38.] 'Hedera alba,' 3. 39.

39.] He bids her come to him in the pastoral evening. See on 3. 67.

Si qua tui Corydonis habet te cura, venito.
T. Immo ego Sardoniis videar tibi amarior herbis,
Horridior rusco, proiecta vilior alga,
Si mihi non haec lux toto iam longior anno est.
Ite domum pasti, si quis pudor, ite iuvenci.
C. Muscosi fontes et somno mollior herba,
Et quae vos rara viridis tegit arbutus umbra,
Solstitium pecori defendite; iam venit aestas
Torrida, iam laeto turgent in palmite gemmae.
T. Hic focus et taedae pingues, hic plurimus ignis
Semper, et adsidua postes fuligine nigri;

41—44.] '*Th.* May I be more hateful to thee than everything in nature if I can bear thy absence longer. Go home, my herds.'

41.] Thyrsis thinks first of his rivalry with Corydon, 'immo' implying that he seeks a better way of expressing his passion, and then of his own feelings rather than of his love's, and fails accordingly. It is not necessary to suppose that he is addressing Galatea also, as he may only mean to show how much better he loves *his* love. 'Sardoniis' is rightly restored by Wagn. from the Med. and the majority of MSS. for 'Sardois.' The technical name for the plant is 'Ranunculus Sardous,' *βατράχιον χνωοδέστερον*, known in England as the celery-leaved crowfoot, so acrid that its leaves applied externally produce inflammation. Those who ate it had their faces distorted into the proverbial sardonic smile. Thyrsis contrasts it with the thyme of Hybla, as producing proverbially bitter honey, 'Sardum mel,' Hor. A. P. 375, as 'horridior rusco' is contrasted with 'candidior cycnis,' and 'vilior alga' with 'hedera formosior alba.'

42.] 'Rusco,' G. 2. 413. 'Proiecta' is emphatic: 'which is thrown on the shore, and which no one cares to take up.' 'Vilior alga,' Hor. 2 S. 5. 8.

43.] Theocr. 12. 2, *οἱ δὲ ποθιῦντες ἐν ἤματι γηράσκουσι.*

44.] He lays the blame on the cattle, as if they were delaying his pleasure by delaying at their food. 'Si quis pudor' seems to be an appeal at once to their moderation in eating, and to their regard for him. It is the same notion as 'improbus anser,' G. 1. 119, where see note.

45—48.] '*Cor.* My flocks shall have water, and grass, and shade: summer is at the full of heat and beauty.'

45.] 'Muscosi,' 'gushing from the mossy rock.' Catull. (66) 68. 58; Hor. 1 Ep. 10. 7. 'Somno mollior,' *ὕπνω μαλακώτερα*, Theocr. 5. 51, of a fleece (comp. 15. 125). *μαλακός* is an epithet of *ὕπνος*, as old as Homer (Il. 10. 2), like 'mollis' of 'somnus,' G. 2. 470, &c., which is as likely to have suggested the comparison as any resemblance in the things themselves. The address is imitated from Theocr. 8. 33 foll., 37 foll.

46.] 'Rara,' see on 5. 7.

47.] "Defendit aestatem capellis," Hor. 1 Od. 17. 3. It is difficult to say whether in this and similar instances the dative is to be explained as one of personal relation, 'on behalf of,' or as originally identical with the ablative. 'Solstitium,' G. 1. 100.

48.] Corydon mentioned the summer for its heat, but he is led to dwell on its beauty, a characteristic proof of his superiority to Thyrsis. For 'laeto' Wagn. inclines to read 'lento' from a correction in the Med., alleging that the buds appear on the vine before the leaves: but leaves are not the only mark of luxuriance, which is here doubtless indicated by the appearance of the buds. Forb. well comp. G. 2. 262, "laetum vitis genus," which shows that the epithet is virtually a perpetual one of the vine.

49—52.] '*Th.* Here we are at our fireside, where we can bid defiance to the cold.'

49.] Thyrsis' picture, as Keightley aptly remarks, is a sort of Dutch pendant to Corydon's Claude Lorraine. Its fault is its subject: yet it is the one which would most naturally be expected to follow Corydon's, according to the division of the year in 5. 70. The 'focus' is one of the details of rural life seemingly ridiculed as a subject for poetry by Persius 1. 72.

50.] 'Semper,' like 'assidua,' forms part of Thyrsis' boast, and it leads him to dwell on what is itself an unpleasing detail, the

Hic tantum Boreae curamus frigora, quantum
Aut numerum lupus, aut torrentia flumina ripas.
C. Stant et iuniperi et castaneae hirsutae;
Strata iacent passim sua quaque sub arbore poma;
Omnia nunc rident; at si formosus Alexis
Montibus his abeat, videas et flumina sicca.
T. Aret ager; vitio moriens sitit aeris herba;
Liber pampineas invidit collibus umbras:
Phyllidis adventu nostrae nemus omne virebit,
Iuppiter et laeto descendet plurimus imbri.

δύσκαρπα δώρατα. This and the preceding line seem to be from Theocr. 11. 51, as Keightley remarks, though the context there is quite different.

51.] Theocr. 9. 12 foll., 19 foll.

52.] 'Numerum' is understood by Heyne and the later editors of the counting of the sheep, the prospect of which does not deter the wolf from devouring any of them: but the old interpretation seems simpler, the wolf not fearing the multitude of the sheep, where the notion is the same as that of Juvenal's 'defendit numerus,' and not unlike Horace's 'nos numerus sumus,' 'a mere set of figures,' 'a mere throng.' Alexander, when told of the number of the Persian army, replied that a single butcher is not afraid of a number of sheep.

53—56.] '*Cor.* It is the fruit season, and all is luxuriant: but the absence of Alexis would blight all.'

53.] 'Stant' is more than 'sunt,' by which Heyne explains it: but it merely gives the picture. The non-elision of 'iuniperi' and 'castaneae' is a metrical variety borrowed by Virgil from the Greeks. The passage is imitated from Theocr. 8. 41 foll.

54.] Perhaps from Theocr. 7. 144 foll. 'Quaque' is the correction of Heinsius, Gronovius, and Bentley for 'quaeque,' which is retained by Jahn and defended by Forb., the latter making 'sua' the ablative singular pronounced monosyllabically, after the example of Ennius and Lucretius (1. 1022., 3. 1025). Wagn. however replies with force that it is strange that Virgil should have preferred an archaism of this kind when a more obvious expression was close at hand. 'Quaque' too seems preferable to 'quaeque,' as making the trees the more prominent objects, and thus connecting the line with the preceding—'the trees are standing, and each has its fruit lying under it,' 'poma' being used generally (2. 53 note). It of course comes to the same thing whether the fruit be spoken of as belonging to the tree, as in G. 2. 82, or the tree to the fruit, as in E. 1. 38., A. 6. 206.

55.] 'Alexis' is doubtless introduced with a reference to Ecl. 2 (compare the mention of mountains in 2. 5), but as Corydon does not always adhere to his own character (see v. 30), we need not suppose that he is always speaking of those whom he has himself loved.

56.] The general drought would affect even the rivers, which are the natural resource when there is no rain.

57—60.] '*Th.* Everything is parched up: but Phyllis' arrival will bring fertility and refreshing showers.'

57.] All that can be said against Thyrsis here is that he dwells more on unpleasing objects than Corydon: but this was forced on him by the subject of his picture, and he makes what he can of the anticipated contrast, vv. 59, 60. 'Vitio,' 'disease,' a sense more common in the cognate words, 'vitiosus' and 'vitiare:' "Dira lues quondam Latias vitiaverat auras," Ov. M. 15. 626. Forb. thinks that Virgil may be referring to Lucr. 6. 1090 foll., where diseased states of the air are treated of as causes of pestilence. Comp. 'morbo coeli,' G. 3. 478, 'corrupto coeli tractu,' A. 3. 138.

58.] 'The vines on the slopes of the hills are all withering.'

59.] 'Phyllidis,' 3. 76, &c. 'Nemus omne' may refer to the plantations, or perhaps, as vines have just been spoken of, to the 'arbustum,' which appears to be its sense G. 2. 303. 401.

60.] The image is that of G. 2. 325, the marriage of Jupiter and Juno, Aether and Earth. Comp. also 'ruit arduus aether,' G. 1. 324, 'coeli ruina,' A. 1. 129, which is the same picture, the whole sky appearing to pour down, though without the added personification. 'Iuppiter' is used of the air, G. 1. 418., 2. 419.

C. Populus Alcidae gratissima, vitis Iaccho,
Formosae myrtus Veneri, sua laurea Phoebo;
Phyllis amat corylos; illas dum Phyllis amabit,
Nec myrtus vincet corylos, nec laurea Phoebi.
T. Fraxinus in silvis pulcherrima, pinus in hortis,
Populus in fluviis, abies in montibus altis;
Saepius at si me, Lycida formose, revisas,
Fraxinus in silvis cedat tibi, pinus in hortis.
M. Haec memini, et victum frustra contendere Thyrsim.
Ex illo Corydon Corydon est tempore nobis.

61—64.] '*Cor.* Each god has his favourite tree: but Phyllis is fond of the hazel, so that is the tree for me.'

61.] 'Populus,' λευκάν, Ἡρακλέος ἱερὸν ἔρνος, Theocr. 2. 121. So G. 2. 66., A. 8. 276. The story was that Leuce was a nymph beloved by Pluto, who caused a white poplar to grow up in the shades after her death: and that Hercules, on his way from the infernal regions, made himself a garland from its leaves.

62.] 'Myrtus.' The myrtle, being a seaside plant, was supposed to have sheltered Venus on her first rising from the sea.

64.] Serv. seems to have read 'Veneris' for 'corylos,' and Heyne prefers it, but it would rather weaken the emphasis which at present falls on 'laurea Phoebi.'

65—68.] '*Th.* Each spot has its favourite tree: but Lycidas will grace any spot more than any tree.'

65.] If Thyrsis fails at all here, it is that he does not pay so high a compliment as Corydon: but his language is more natural. Corydon had spoken merely of favourite trees: Thyrsis compares Lycidas himself to a tree, as being like it, the glory of the place which he frequents. Comp. 5. 32 foll. 'Silvis' are probably the plantations which the shepherd has to take care of, as 'horti' are his gardens or orchards. For this reason the trees belonging to them seem to be chosen rather than the river and mountain trees to be compared with Lycidas in v. 68, as it is to the scenes of his labour that Thyrsis wishes to invite his beloved one. 'Pinus' is the πίτυς ἥμερος, called by Ov. A. A. 3. 692, 'pinus culta.'

66.] 'In fluviis' merely means that the poplar is a river-tree. "Fluminibus salices crassisque paludibus alni Nascuntur," G. 2. 110.

68.] Comp. Homer's comparison of a beautiful youth killed to a poplar cut down, Il. 4. 482.

69, 70.] 'Thyrsis was vanquished, and Corydon crowned with lasting glory.'

70.] Virgil imitates Theocr. 8. 92, κὴκ τούτω Δάφνις παρὰ ποιμέσι πρᾶτος ἔγεντο, but the meaning of the words is not clear. The choice lies between 'henceforth Corydon is Corydon with us,' as if, intending to say 'primus,' or some such word, he had changed the expression, as if to show that the highest praise that could be bestowed on Corydon was to say that he was himself, and 'henceforth it is Corydon, Corydon with us'—Corydon is in all our mouths; but though either would yield a sufficiently good sense, no adequate parallel has been adduced either for the identical proposition, 'Corydon est Corydon,' or for the use of 'est nobis' to signify 'all our talk is about him.'

ECLOGA VIII.

PHARMACEUTRIA.

DAMON. ALPHESIBOEUS.

We have here again the songs of two shepherds, Damon, in the character of a despairing lover lamenting over his faithless Nisa, who has taken a less worthy mate, and finally resolving on self-destruction, and Alphesiboeus in the character of a woman also forsaken

by her lover, though only for a time, and trying to recover him by enchantments, which at last prove successful.

The poem is addressed to Pollio, in a preface running parallel with that to Ecl. 6 (see Introduction there, and note on v. 7 here). Its date may be fixed with certainty from vv. 6 foll., which evidently point to the time when Pollio had gained his victory over the Parthini in Illyricum ('victricis laurus,' v. 13, refuting the hypothesis that it was addressed to him when setting out on the expedition), and was on his way home to receive the triumph which he celebrated Oct. 25, A. U. 715. Whether "iussis carmina coepta tuis," v. 11, actually means that Pollio suggested one or both of the subjects of the Eclogue, or merely that he asked to have another pastoral written, is of course impossible to say. Voss chooses to fancy that it was for the second song, as an imitation of the Pharmaceutria of Theocritus, that Pollio had asked, and that Virgil intends to give it the preference, both by the appeal to the Muses, vv. 62, 63, and by the title of the whole poem. But Virgil's own words need convey no such notion (see note there), and there seems no reason to suppose that the title Pharmaceutria was affixed by the poet, especially as the Med. MS. has a different title, "Damonis et Alphesiboei Certatio."

The Eclogue itself is so far parallel to Ecl. 5 that it contains a species of amoebean, consisting not, like Eclogues 3 and 7, of a number of short efforts, but of two continuous strains of equal lengths—the difference between a dialogue and a set oration followed by a set reply—suggested perhaps by Theocr. Id. 9, where there are two songs of seven lines each. But the detail here is much more complicated, each of the poems being divided into parts, on similar, though not absolutely identical, principles (see on v. 48). Each consists of nine stanzas (so to call them), every one of them followed by a burden. These nine stanzas are not all of equal lengths, consisting respectively of three, four, and five lines; but they fall into a threefold division, the members of which are equal. It is in the arrangement of these divisions that the two poems do not correspond, the third division of Damon's song consisting of stanzas of four, five, and three lines with their burdens, while in the third division of Alphesiboeus' the order of the stanzas runs, five lines, three lines, and four lines. In the remainder they are identical, the first division of each being subdivided into four, three, and five lines, the second into four, five, and three lines.

The circumstances under which this amoebean exercise takes place are not stated (note on v. 14). The two songs have no formal connection, though baffled love is the theme of both. The first is imitated from various passages in the first, third, and eleventh Idyls of Theocritus, the second entirely from Idyl 2, which Virgil abridges and fits with a more prosperous conclusion.

The lynxes (v. 3) and the mention of Oeta (v. 30) show that the scenery is not national.

PASTORUM Musam Damonis et Alphesiboci,
Inmemor herbarum quos est mirata juvenca
Certantis, quorum stupefactae carmine lynces,

1—5.] 'My subject is the songs of Damon and Alphesiboeus, which entranced all that heard them, inanimate as well as animate.'

1.] Forb. seems right in supposing that 'pastorum Musam' is meant to be equivalent to 'silvestrem Musam,' as 'coniugis amore,' v. 18, appears to be to 'coniugali amore,' though of course the genitive in each case is still in apposition to the name of the person or persons following. 'Alphesiboei,' 5. 73.

2.] For the effect of song upon nature comp. 6. 27 foll., 71. The cattle forget to graze for joy and wonder, as in 5. 26 for grief.

3.] The lynx, like the lion, 5. 27, seems to be neither Italian nor Sicilian, so that its introduction is an additional element of

Et mutata suos requierunt flumina cursus,
Damonis Musam dicemus et Alphesiboei.
Tu mihi seu magni superas iam saxa Timavi,
Sive oram Illyrici legis aequoris, en erit umquam
Ille dies, mihi cum liceat tua dicere facta?
En erit, ut liceat totum mihi ferre per orbem
Sola Sophocleo tua carmina digna cothurno?
A te principium, tibi desinet. Accipe iussis
Carmina coepta tuis, atque hanc sine tempora circum
Inter victricis hederam tibi serpere laurus.

unreality. Virg. was doubtless thinking of the effect of the legendary song of Orpheus, and named any savage beast as a proof of the power of music.

4.] 'Cursus' might very well be constructed with 'mutata,' as the course of a river by being checked would in effect be changed, though the words, as Wagn. remarks, would rather point to a magician's spell, making the river roll back, like Medea's, Val. Fl. 6. 443, "Mutat agros fluviûmque vias." The traditional explanation of 'requierunt,' as active, is however strongly supported by Prop. 3. 15. 25, "Iuppiter Alcmenae geminos requieverat Arctos," and a line of Calvus' Io, quoted by Serv., "Sol quoque perpetuos meminit requiescere cursus" (not to mention Ciris, v. 232), and also by the part. 'requietus,' which seems to show that 'quiesco,' like 'suesco' and its compounds, had originally an active sense. The later editors of Propertius understand the construction to be that of an intransitive verb with a sort of cognate acc.; but such a Grecism is not in the style of Virgil.

6—13.] 'This poem is for Pollio, to greet his triumphal return. Would that I could hope ever to celebrate him worthily! As it is, I can only offer him a few verses written at his bidding.'

6.] 'Tu mihi' is rightly taken by Wagn. and Forb. with 'superas,' so as to prevent the need of supposing a parenthesis from 'seu magni' to 'desinet' (v. 11) with Heyne, or an aposiopesis with the earlier editors. Pollio is returning from his expedition against the Parthini to triumph at Rome. Virg., at the moment of writing, wonders whether the fortunate ship has yet reached Italy or not, the ethical dative expressing that the poet's feeling goes along with his patron. 'Superas,' as 'legis' shows, is to be understood of passing by sea, as in the parallel passage A. 1. 244 (where see the note), "fontem superare Timavi." 'Magni' expresses the breadth of the stream, and 'saxa' the character of the region about, as described in the note referred to.

7.] 'En erit umquam,' 1. 68. Comp. 6. 6 foll., where the general effect is the same, an apology for not celebrating his patron, though Virg. does not hide his unwillingness there, as he seems to be doing here, under a mask of eager regret.

8.] 'Tua dicere facta,' 4. 54.

10.] Pollio's tragedies have been glanced at, 3. 84, and are more particularly mentioned by Hor. 2 Od. 1. 9., 1 S. 10. 42. 'Digna,' like 'dicere Cinna digna,' 9. 35. Heyne remarks that it is a questionable compliment from Virg. to talk of making Pollio's verses known by means of his own, though we may suppose the tragedies had not yet been given to the public.

11.] Imitated from Theocr. 17. 1, who in his turn has imitated Il. 9. 97. With the language comp. 3. 60. The nom. to 'desinet' must be 'principium,' though Virg. writes as if he had said, 'a te coepit Musa,' or words to that effect. The promise, which is the same as Horace's to Maecenas, 1 Ep. 1. 1, is rather premature, as it is only in the Eclogues that any allusion to Pollio occurs. The editors, however, remark that Nestor makes the same promise with regard to Agamemnon in his speech, Il. 9. 97, and does not keep it much better.

12.] 'Coepta' need not imply that he had taken up the poem and laid it down again, as Spohn thinks, though that of course may be its meaning. 'Hanc sine,' accept this praise of your tragedies ('hederam' as in 7. 25 note) along with the military honours which are to be paid to you at your triumph.

13.] 'Serpere' expresses the character of the ivy, like Persius' "quorum imagines lambunt Hederae sequaces," Prol. v. 5.

Frigida vix caelo noctis decesserat umbra,
Cum ros in tenera pecori gratissimus herba,
Incumbens tereti Damon sic coepit olivae.
D. Nascere, praeque diem veniens age, Lucifer, almum,
Coniugis indigno Nisae deceptus amore
Dum queror, et divos, quamquam nil testibus illis
Profeci, extrema moriens tamen adloquor hora.
Incipe Maenalios mecum, mea tibia, versus.
Maenalus argutumque nemus pinosque loquentis
Semper habet; semper pastorum ille audit amores,
Panaque, qui primus calamos non passus inertis.
Incipe Maenalios mecum, mea tibia, versus.

14—16.] 'It was just daybreak when Damon began.'

14.] Damon and Alphesiboeus had driven their flocks afield before daybreak, as Virg. himself prescribes, G. 3. 322 foll., for the summer months. Nothing is said of any challenge to sing—the contest may have been agreed on before; or Virg. may have chosen to pass over the preliminaries altogether, as he has done partially in Ecl. 7; or Damon's song may have been answered by Alphesiboeus without any previous concert. Damon need not be supposed to be singing of his own despair, but merely to be performing in character, as Alphesiboeus evidently is; he takes advantage, however, of the early morning, as if he had been bewailing his lost love all night.

15.] Repeated G. 3. 326, with the change of 'cum' into 'et.'

16.] 'Tereti olivae,' not the trunk of an olive, which would suit neither 'incumbens' nor the epithet 'teres;' but his staff of smoothed olive, which he carried like Lycidas in Theocr. 7. 18, ῥοικὰν δ' ἔχεν ἀγριελαίω Δεξιτερᾷ κορύναν, or Apollo, Ov. M. 2. 680, "pastoria pellis Texit, onusque fuit dextrae silvestris oliva" (where, however, Heins. and Merkel give 'baculum silvestre sinistrae').

17—21.] '*Da.* Come, gentle day, I am mourning the broken faith of my love, and appealing to the gods as a dying man.'

17.] He sees the day-star rising, and bids it perform its office. "Surgebat Lucifer . . . Ducebatque diem," A. 2. 802.

18.] 'Indigno amore,' as in 10. 10, unworthy, because unreturned. Nisa is called 'coniux' because it was as his wife that Damon loved her. In translating freely we might talk of 'a husband's love.' So "ereptae magno inflammatus amore Coniugis," A. 3. 330, of Orestes' baffled love for Hermione. Comp. also A. 2. 344, and see above on v. 1.

19.] 'Testibus illis:' their testimony has stood me in no stead hitherto, as Nisa has broken the vows made before them.

21.] 'Maenalios,' Arcadian, note on 7. 3, an equivalent to Theocritus' βουκολικᾶς ἀοιδᾶς. 'Tibia,' the flute, was used by shepherds as well as the reed or the Pan-pipe, as appears from Theocr. 20. 29 (comp. Lucr. 5. 1385): but here it need merely be a variety for 'fistula,' v. 33. 'Mecum,' because the music accompanies the song. Forb. comp. Hor. 1 Od. 32. 1, "Lusimus tecum . . . Barbite." Theocr. introduces a refrain into his first and second Idyls, but generally with more obvious regularity of recurrence, and occasionally where there is no pause in the sense, so that they seem to represent something in the music. The present line is from Id. 1. 66, &c. ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς, where it does not end but begin the stanzas.

22—25.] 'Arcadia is the country for pastoral song: Pan and the shepherds sing there.'

22.] He dwells on the thought suggested by the refrain. 'Argutum' and 'loquentis' are worded as if to express the natural music of the whispering trees (see 7. 1), though the reference is really to the echo of the songs. Compare a similar double meaning in 5. 62 (note). "Pinifer Maenalus," 10. 15.

23.] 'Amores,' of love-songs, 10. 53.

24.] Comp. 2. 32. Pan here appears as a promoter of civilization, by applying natural things to the use of man—the language, as Heyne remarks, resembling G. 1. 124, "Nec torpere gravi passus sua regna veterno." The reeds were not left to murmur chance music (comp. Lucr. 5. 1382 foll.), but were taken and disciplined for regular use.

Mopso Nisa datur: quid non speremus amantes?
Iungentur iam grypes equis, aevoque sequenti
Cum canibus timidi venient ad pocula dammae.
Mopse, novas incide faces: tibi ducitur uxor;
Sparge, marite, nuces: tibi deserit Hesperus Oetam..
Incipe Maenalios mecum, mea tibia, versus.
O digno coniuncta viro, dum despicis omnis,
Dumque tibi est odio mea fistula dumque capellae
Hirsutumque supercilium promissaque barba,
Nec curare deum credis mortalia quemquam.

26—31.] 'Nisa marries Mopsus—an ill-omened and unnatural union—yes, *he* has the honours of a bridegroom.'

26.] 'Dare,' of giving in marriage, A. 1. 345. 'Quid—amantes?' 'what may we not expect as lovers?' i. e. what may we not expect to happen in love?

27.] 'Iungentur,' of marriage (A. 1. 73), as in similar proverbial expressions, Aristoph. Peace 1076, *πρίν κεν λύκος οἶν ὐμεναιοῖ*, Hor. A. P. 13, "Serpentes avibus geminentur, tigribus agni." This suits the context better than the interpretation of later editors, of yoking horses and griffins in a car, as in 3. 91. So the next verse is intended to express intimate daily association. For the griffins, lions with eagles' heads and wings, see Hdt. 3. 116. 'Iam' seems to be distinguished from 'aevo sequenti,' the latter marking a later step in the monstrous revolution.

28.] 'Timidi dammae,' G. 3. 539. Virgil's use of the masc. is noted by Quinct. 9. 3. 6. The epithet marks their ordinary nature, in spite of which they are to herd with their enemies. 'Pocula' is frequently used to signify not only a cup but its contents, G. 1. 8, so that it may easily be used here, where the notion of a cup is merely metaphorical. The editors comp. G. 3. 529, "Pocula sunt fontes liquidi," where the metaphor almost passes into a simile—"fontes liquidi sunt pro poculis."

29.] The bridegroom is bidden to prepare for the wedding by getting the torches ready himself. 'Incide faces' is a natural rustic image, as such things were part of a countryman's work, G. 1. 292, where see note, and 'novas' is equally natural, as the occasion would doubtless seem to require new torches. 'Tibi ducitur,' 'is being brought home to you.'

30.] 'Nuces:' nuts were flung by the bridegroom among the boys carrying the torches, as the bride approached. Catull. 59 (61). 128 foll. Dict. Ant. 'Nuptiae.' The ceremonies are now supposed to have begun, the signal being the rising of the evening star: see Catull. 60 (62) throughout. 'Deserit Oetam,' 6. 86, note. Catull. 60 (62). 7 says, "Nimirum Oetaeos ostendit Noctifer ignes." Serv. hints at a legend connecting Oeta with the worship of Hesperus, who loved a youth named Hymenaeus—possibly as the story of Diana and Endymion is connected with Latmos. If Virg. referred to this or anything like it, we need not suppose him to be here following a Greek original, though he is likely enough to have been guilty of the incongruity of making a Greek shepherd allude to the details of a Roman marriage. Keightley remarks on the ignorance shown in supposing that there can be a morning and evening star at the same time of the year (comp. v. 17), observing that the same error is committed by Catull. 60 (62). 34, Hor. 2 Od. 9. 10, and other Latin poets, so as to show that in general they were but careless observers of nature.

32—36.] 'A suitable match for one who scorns my rusticity, and perjures herself fearlessly.'

32.] This marriage has come upon Nisa as a punishment for her scorn and perfidy. Damon evidently means that Mopsus is confessedly inferior to himself—a satyr to Hyperion.

33.] The maiden scorning the rusticity and unsightliness of her lover is from various passages in Theocr. Idyls 3, 11, 20.

34.] 'Hirsutumque supercilium.' *λασία ὀφρύς*, Theocr. 11. 31. 'Promissa' was restored by Heins. from the best MSS. for the old reading 'prolixa.' "Immissaque barba," A. 3. 593. Virg. may have intended it as an imitation of *προγένειος*, Theocr. 3. 9 (comp. Id. 20. 8), which is interpreted to mean 'having a prominent chin.'

35.] *οὐκ ἔφα τις θεοὺς βροτῶν ἀξιοῦσ-*

Incipe Maenalios mecum, mea tibia, versus.
Saepibus in nostris parvam te roscida mala—
Dux ego vester eram—vidi cum matre legentem.
Alter ab undecimo tum me iam acceperat annus;
Iam fragilis poteram ab terra contingere ramos.
Ut vidi, ut perii! ut me malus abstulit error!
Incipe Maenalios mecum, mea tibia, versus.
Nunc scio, quid sit Amor; duris in cotibus illum
Aut Tmaros, aut Rhodope, aut extremi Garamantes,
Nec generis nostri puerum nec sanguinis edunt.

θαι μέλειν, Aesch. Ag. 369. 'Mortalia' for 'res mortalium,' A. 1. 461. Lucr. 6. 29 has 'rebus mortalibus' in the same sense.

37—42.] 'My first sight of you was when I was a child and you came to gather our apples. That moment was my fate.'

37.] From Theocr. 11. 25 foll., where the Cyclops tells Galatea he has loved her ever since she came to gather hyacinths. 'Saepibus in nostris,' 'within our enclosure' (l. 54), 'in our orchard.' 'Roscida,' with the morning dew on them.

38.] The boy, knowing every nook of the orchard, comes to show the way to his mother's guest. The reference of 'matre' is fixed by the passage in Theocr. ἐμᾷ σὺν μητρί.

39.] Authorities were at one time divided on the question whether 'alter ab undecimo' meant the twelfth or the thirteenth, the former view being supported by Vives, Camerarius, Nannius, Sigonius, the elder Scaliger, and Castalio; the latter by Servius, Eugraphius, Manutius, and the younger Scaliger. See Taubmann's note. Modern editors have found little difficulty in deciding it to be the twelfth, considering 'alter' to be convertible with 'secundus,' but following the inclusive mode of counting. Comp. "alter ab illo," 5. 49; "heros ab Achille secundus," Hor. 2 S. 3. 193. The Romans counted both inclusively and exclusively. 'Acceperat' is restored by Wagn. from the Med. and other MSS. for 'ceperat.' 'Accipere' is the correlative of 'inire' or 'ingredi,' the year receiving those who enter on it.

40.] 'Fragilis' implies that he was just able to reach them and snap them off. 'Ab terra' is restored by Wagn. from Med. for 'a terra.' His general doctrine is that 'ab' is used by Virg. before consonants only when it has the force of ἀπό, and then only before certain words, of which 'terra' is allowed to be one on the strength of this line and G. 1. 457.

41.] Theocr. 2. 82, χὡς ἴδον, ὡς ἐμάνην, ὥς μευ περὶ θυμὸς ἰάφθη (comp. 3. 42. Hom. Il. 14. 294), where the second ὡς should probably be ὥς—'when I saw, I at once became mad,' or, 'as surely as I saw, I became mad'—so that Virgil's 'ut' would be a mistranslation. The meaning here apparently is 'when I saw, how was I undone!' 'Error,' 'madness.' Comp. Hor. 2 Ep. 1. 118, where it is coupled with 'insania,' A. P. 454. The line is found in the Ciris, v. 430.

43—46.] 'Now I know what love is—nothing human, but the savage growth of the wilds.'

43.] From Theocr. 3. 15. Comp. A. 4. 365 note. 'Scio' and 'nescio' are the only instances in which Virgil shortens the final 'o' in a verb (comp. A. 9. 296), which is to be accounted for by their constant colloquial use, and possibly also by 'scio' having come to be pronounced as a monosyllable. 'Cotibus,' the older form of 'cautibus,' like 'plostrum' of 'plaustrum,' &c.

44.] 'Aut Tmaros' is the reading of the best MSS. 'Ismarus' however was read by Valerius Probus, and we have already seen it coupled with 'Rhodope,' 6. 30. There is a similar variety A. 5. 620. The line is formed on the Greek model, but it need not be a translation. From Hom. Il. 16. 34 it would appear that the intention was to represent a savage man as actually sprung from a rock: but 'extremi Garamantes' here seems to show that Virgil was thinking less of the rocks than of their inhabitants.

45.] 'Nostri,' human, like the transferred sense of 'humanus,' savages not being included in humanity. 'Edunt' seems rightly explained by Wagn. as equivalent to 'parentes sunt,' as if giving birth

Incipe Maenalios mecum, mea tibia, versus.
Saevus Amor docuit natorum sanguine matrem
Commaculare manus; crudelis tu quoque, mater;
Crudelis mater magis, an puer inprobus ille?
Inprobus ille puer; crudelis tu quoque, mater.
Incipe Maenalios mecum, mea tibia, versus.
Nunc et ovis ultro fugiat lupus, aurea durae
Mala ferant quercus, narcisso floreat alnus,
Pinguia corticibus sudent electra myricae,
Certent et cycnis ululae, sit Tityrus Orpheus,
Orpheus in silvis, inter delphinas Arion,
(Incipe Maenalios mecum, mea tibia, versus)
Omnia vel medium fiant mare. Vivite, silvae:

were a continuing act, like 'creat,' G. 1. 279, A. 10. 705; 'generat,' A. 8. 141; 'educat,' A. 10. 518.

47—51.] 'The cruelty of love is an old story: he made Medea kill her children, though her heart was hard too.'

48.] 'Mater' is obviously to be explained from 'matrem' of Medea, not, as Burmann thought, of Venus, though the close connection of 'mater' and 'puer,' when the terms are not intended to be correlative, is certainly awkward. The shepherd is naturally led to blame Medea—she must have had a hard heart to have let love impel her to a crime like this; then recurring to his old complaint against love, he proceeds to balance the criminality in each case, but cannot adjust the proportions. There is nothing particularly inappropriate in this, though Catrou thinks it mere playing on words, and Heyne would omit vv. 49, 50.

49.] 'Is the cruelty of the mother, or the wickedness of the boy greater?' Voss supposes the question to be whether the mother or the wicked boy be the more cruel, the answer being, 'the wicked boy: though the mother is cruel still:' but this is far less natural, and overlooks the obvious distinction between the cruelty of Medea and the wanton malice of the god who drove her to crime, which may be compared in point of criminality, but cannot be identified. So "Inprobe amor, quid non mortalia pectora cogis?" A. 4. 412. "Vanum mendacemque inproba (Fortuna) finget," A. 2. 80.

52—56.] 'Let the order of nature be reversed henceforth, barren things becoming *fruitful*, and base things honourable.'

52.] He had before prophesied unequal and unnatural unions, vv. 27, 28: he now prays that as he is to die despairing and a meaner man to triumph, a similar change may take effect on all nature. It is noticeable that the changes he desires are those which are mentioned elsewhere as the results of the golden age (3. 89., 4. 30, &c., 5. 60), the same events being capable of being regarded either as a bestowal of favour on the less favoured parts of nature, or as a transference of the just rights of the strong and beautiful to the weak and contemptible. Thus the prayer of v. 55 may be paralleled with Horace's address to the Muse (4 Od. 3. 19), "O mutis quoque piscibus Donatura cycni, si libeat, sonum," and the change of Tityrus into Orpheus with the shepherd-poet's boast (4. 55 foll.), that he will equal Orpheus and Linus if allowed to sing in the golden age. In Theocr. 1. 132 foll., from which the passage is copied, the instances seem merely to be chosen as involving a reversal of the order of nature, not as symbolizing the dishonour done to Daphnis. 'Ultro,' not only forbear to molest them, but actually fly from them in his turn. 'Aurea mala,' 3. 71.

54.] The tamarisk, as in 4. 2., 6. 10, seems to be chosen as one of the meaner plants, which is supposed to be raised to the privileges of the alder or poplar, the river-trees (6. 63) which were believed to distil amber (Ov. M. 2. 364).

55.] 'Certent—ululae,' a proverbial expression, which appears in various forms, Theocr. 1. 136., 5. 136, 137. Lucr. 3. 6: see also on 9. 36.

56.] 'Arion,' the sea being an element for the shepherd, as a bather or a fisher, as well as the land.

58—61.] 'Let earth be turned to sea.

Praeceps aerii specula de montis in undas
Deferar; extremum hoc munus morientis habeto.
Desine Maenalios, iam desine, tibia, versus.
Haec Damon; vos, quae responderit Alphesiboeus,
Dicite, Pierides; non omnia possumus omnes.
A. Effer aquam, et molli cinge haec altaria vitta,
Verbenasque adole pinguis et mascula tura:

I at least will find my death in the deep, and she may delight in it.'

58.] 'Medium,' the mid or deep sea. "Graditurque per aequor Iam medium," A. 3. 665. The wish, as Elmsley pointed out, appears to be a mistranslation of Theocr. 1. 134, *παντὰ δ' ἐναλλα γένοιντο*, as if the word were *ἐνάλια*. Virgil may have intended to lead up to this thought by the mention of Tityrus in the sea, v. 56, 'in short, let earth take the place of sea.' So the farewell to the woods, 'silvae' contrasted with the sea, as in v. 56, and the shepherd's resolution to drown himself, are introduced as if in anticipation of this general change. The notion certainly cannot be called appropriate, though we are in some measure prepared for it by such passages as 1. 60, and that quoted from Hdt. in the note there. The farewell is from Theocr. 1. 115, where it is given in much greater detail. "Concedite silvae," 10. 63.

59.] Again from Theocr. 3. 25, *τὰν βαίταν ἀποδὺς ἐς κύματα τηνῶ ἀλεῦμαι Ὥπερ τὼς θύννως σκοπιάσδεται Ὄλπις ὁ γριπεύς*, where *σκοπιάσδεται* suggested 'specula' here, though the word, like the Homeric *σκοπιή*, evidently means no more than a mountain-top which may be used as a watch-tower. "Specula ab alta," A. 10. 454. The author of the Ciris has a similar line, v. 301.

60.] It is doubtful whether 'munus' is to be understood of the song, with Heyne, or of his death, with the majority of editors. The latter is recommended by Theocr. 23. 20, *δῶρα τοι ἤνθον Λοίσθια ταῦτα φέρων, τὸν ἐμὸν βρόχον*: still there is something awkward in death's being called the last gift of a dying man, and it would be more satisfactory if there were anything connected with his death, like the halter in Theocritus, which he could be supposed to offer her. Virgil however probably meant to convey the sense of Theocr. 3. 27 (see last note), *κή κα δὴ 'ποθάνω, τό γε μὰν τεὸν ἀδὺ τέτυκται*.

61.] Theocr. 1. 127, *λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' ἀοιδᾶς*, a line which occurs not only at the end of Thyrsis' song, but several times during the latter part of it.

62, 63.] Alphesiboeus replies. Virgil, having rehearsed Damon's song in his own person, asks the Muses to repeat that of Alphesiboeus, alleging that one man is not equal to both. There is nothing here to indicate a preference of the latter, or to countenance Voss's notion referred to in the Introduction. Alphesiboeus' song is in a totally different style from Damon's: and whether the Muses are invoked as goddesses of memory, or song, or both (see note on 7. 19), it is not extraordinary that the narrator should request for the second song an assistance which he did not require for the first. In fact the words 'non omnia possumus omnes,' 'every one has not power for everything,' a hemistich from Lucilius, Sat. 5. 21 (Gerlach), seemingly proverbial (comp. 7. 23, G. 2. 109 note), sufficiently explain themselves. That the song is meant to correspond to Damon's, like Menalcas' in Ecl. 5 to Mopsus', is clear from the whole language of the Eclogue, as well as from the similarity of detail (see note on v. 76): but an amoebean exercise does not involve a contest here any more than there.

64—68.] '*A.* Bring lustral water: wreath the altar with wool: throw sacred boughs and frankincense into the fire: I am trying to bring back my lover by enchantment: now for a magic song.'

64.] The maiden is standing before the altar, and about to commence. 'Effer aquam,' addressed to her attendant, Amaryllis (vv. 76, 77, 101), who is bidden to bring the lustral water out into the 'impluvium,' where these solemnities seem to be going on. 'Molli' probably, as Serv. thinks, because the fillet was of wool. "Terque focum circa laneus orbis eat," Prop. 5. 6. 6. The passage is imitated more or less closely from Theocr. 2. 1 foll.

65.] "*Verbenae* sunt omnes herbae frondesque festae ad aras coronandas, vel omnes herbae frondesque ex aliquo loco puro decerptae: verbenae autem dictae quasi herbenae," Donatus on Ter. Andr.

Coniugis ut magicis sanos avertere sacris
Experiar sensus; nihil hic nisi carmina desunt.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Carmina vel caelo possunt deducere Lunam;
Carminibus Circe socios mutavit Ulixi;
Frigidus in pratis cantando rumpitur anguis.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Terna tibi haec primum triplici diversa colore

4. 3. 11. For its use in the sense of 'vervain' see G. 4. 131. 'Pinguis,' 'unctuous,' and so fit for burning. 'Mascula' was the name given to the best kind of frankincense, also called 'stagonias,' being shaped like a round drop. Pliny 12. 14. Comp. Hor. 1 Od. 19. 13, "Verbenas, pueri, ponite turaque." 'Adolere' occurs also A. 1. 704., 3. 547., 7. 51, each time in connection with sacrifice, an association as old as Ennius and Valerius Antias, though it would not be easy to determine from Virgil's use of the word whether it means originally to cause it to grow (adolesco), thence to honour, like the Greek *αὐξάνειν*, especially by sacrifice, and finally to burn, as Voigtländer in Forcell. thinks, following in the track of Serv., or in the first instance to smell or make to smell, thence to burn, especially in sacrifice, and finally to honour by burning, like the Greek *κνισᾶν*, which is the view taken in Dr. Smith's Lat. Dict. The question itself is the more difficult to decide, as we cannot tell how far the Latin writers themselves understood the original meaning of the word: Virgil at least seems more than once to have availed himself of the similarity in form between 'oleo' and 'olesco,' so as to communicate to a compound of one of them a shade of meaning borrowed from the other. See notes on G. 3. 560., 4. 379.

66.] 'Coniugis' occupies the same place as in v. 18, near the opening of Damon's song, so as to suggest the intended parallel between the two. Here the lovers would seem to have been already united, if we may argue from the Idyl in Theocr. "*Avertere*, a sanitate mutare," Serv. rightly, 'sanos avertere sensus' being probably a translation of the Homeric *βλάπτειν φρένας ἐΐσας*, Od. 14. 178, quoted by Voss, where *βλάπτειν* may have its primary sense of 'to cause to stumble.' She wishes him to be 'insanus,' passionately in love, not cold and indifferent.

67.] 'Carmina' is her magic song, the same which she has just begun, as the Furies in Aesch. Eum. 306 call their choral ode *ὕμνος δέσμιος*.

68.] Imitated from the burden in Theocr. 2. 17, &c., *ἴυγξ, ἕλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα*. 'Ab urbe' seems to imply that the speaker is a countrywoman whose lover is away at Mantua, 1. 35.

69—72.] 'Great is the power of magic song: it can bring down the moon, change men into brutes, burst serpents asunder.'

69.] Observe the correspondence of the opening of Alphesiboeus' song with that of Damon's. The first stanza in each gives the subject of the song: the second speaks of the associations connected with the kind of song chosen. With the present passage comp. Tibull. 1. 8. 19 foll., which resembles it closely, A. 4. 487—491. The power of sorceresses to draw down the moon is frequently referred to by the ancients. Aristoph. Clouds 749. Hor. Epod. 5. 45., 17. 77.

70.] See Od. 10. 203 foll. 'Ulixi' was restored by Heins. from the Med. MS. in place of 'Ulyssei' or 'Ulyssi,' which is however supported by the Pal. 'Ulissei.'

71.] This effect of incantation is spoken of by Lucil. Sat. 20. 5 (Gerlach), "Iam disrumpetur medius, iam ut Marsu' colubras Disrumpit cantu, venas cum extenderit omnes," and by Ov. M. 7. 203. Id. Am. 2. 1. 25. 'Frigidus anguis,' 3. 93. 'Cantando' is used substantively or impersonally, like 'habendo,' G. 2. 250, 'tegendo,' G. 3. 454, &c.

73—79.] 'I twist three threads of different colours round Daphnis' image, which I carry thrice round the altar, for the virtue of the number. Let them be knit into a love-knot.'

73.] 'Terna,' probably is put for 'tres,' though Serv. supposes that there are nine threads of those different colours, and so the author of the Ciris, v. 370, foll., where this passage is imitated. 'Primum,' as her first effort at incantation. 'Tibi' is explained by 'effigiem,' v. 75. For the magic force of the number three, comp. Theocr. 2. 43, A. 4. 511, Ov. M. 7. 189 foll. The three colours, according to Serv., are white, rose-red, and black.

Licia circumdo, terque haec altaria circum
Effigiem duco; numero deus impare gaudet.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Necte tribus nodis ternos, Amarylli, colores;
Necte, Amarylli, modo, et, Veneris, dic, vincula necto.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Limus ut hic durescit et haec ut cera liquescit
Uno eodemque igni, sic nostro Daphnis amore.
Sparge molam, et fragilis incende bitumine laurus.
Daphnis me malus urit, ego hanc in Daphnide laurum.
Ducite ab urbe domum, mea carmina, ducite Daphnim.

74.] For 'haec altaria' one MS., the Longobardic, gives 'hanc,' which Wagn. would restore even if it had no MS. authority. But Jahn and Forb. seem right in remarking that 'tibi' is the key-note of the sentence. 'I bind these threads thrice round thee (thy image), and I carry thee in effigy thrice round this altar.' In this view 'hanc' would rather disturb the sense, as if the 'effigies' were not merely Daphnis' representative, but something distinct.

75.] For the use of images in love-charms, comp. A. 4. 508, Hor. 1 S. 7. 'Numero deus impare gaudet:' the superstition, according to Serv., was that odd numbers were immortal, because they cannot be divided into two equal parts, the even being mortal. With the expression comp. 3. 59, "amant alterna Camenae." The hemistich occurs in the Ciris, v. 373.

76.] Jahn seems certainly right in regarding this verse as interpolated, though it is apparently found in all the MSS. It not only offends against the division of the song into three strophes of equal length, but makes it longer by one line than Damon's song, to which it is evidently meant to be equal, as the song of Menalcas is to that of Mopsus, at the same time that it introduces a pause where the *sense* requires none, and leaves only two lines for the next stanza, a smaller number than is found anywhere in this or the former song.

77.] 'Twine three colours in three knots:' i. e. make three knots, each of a thread with a different colour.

78.] 'Modo' adds emphasis to the command thus repeated. 'Just twine them.' 'I modo,' Plaut. Trin. 2. 4. 182. 'Veneris vincula:' for other allusions to these knots, Voss refers to Synesius, Ep. 121, and Appuleius, Met. 3. 137. The expression is from Theocr. 2. 20, *πάσσ' ἅμα καὶ λέγε ταῦτα· τὰ Δέλφιδος ὀστέα πάσσω.* This line greatly perplexed the early critics, who were anxious to read 'nodos' for 'modo,' and had recourse to various devices to account for the metre.

80—84.] 'I put clay, wax, and bay-leaves into the fire, each to work a corresponding effect on Daphnis.'

80.] The commentators explain 'limus' and 'cera' of images of clay and wax; but Keightley rightly denies that anything more is meant than pieces of clay and wax, which are put into the fire like the sprigs of bay, the 'mola' and the bitumen. This is evident from the words in Theocr. 2. 28, *Ὡς τοῦτον τὸν καρὸν ἐγὼ σὺν δαίμονι τάκω, Ὡς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφις.* The rhyme is meant to imitate the jingle usual in charms, as Voss remarks, comparing Cato, R. R. 160, where some seemingly unmeaning specimens of the sort are given.

81.] 'Eodem,' dissyllable. "Una eademque via," A. 10. 487. 'Sic:' so may my love act in two ways, softening Daphnis to me and hardening him to others. Voss.

82.] 'Sparge molam:' *ἄλφιτά τοι πρᾶτον πυρὶ τάκεται ἀλλ' ἐπίπασσε*, Theocr. 2. 18. For the 'mola' in sacrifices, comp. A. 2. 133., 4. 517. 'Fragilis,' crackling. "Et fragilis sonitus chartarum commeditatur," Lucr. 6. 112. Bay-leaves were thrown on the altar, and their crackling was thought auspicious. "Et succensa sacris crepitet bene laurea flammis, Omine quo felix et sacer annus eat. Laurus, io, bona signa dedit: gaudete, coloni," Tibull. 2. 5. 81 foll. Comp. also Theocr. 2. 24.

83.] *Δέλφις ἔμ' ἀνίασεν, ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν Αἴθω*, Theocr. 2. 23. *Ἐπὶ Δέλφιδι* explains 'in Daphnide,' 'in the case of Daphnis,' nearly equivalent to 'in Daphnim,' like "talis in hoste fuit Priamo," A. 2. 541. Possibly there may be a play intended between 'Daphnis' and *δάφνη*.

Talis amor Daphnim, qualis cum fessa iuvencum
Per nemora atque altos quaerendo bucula lucos
Propter aquae rivum viridi procumbit in ulva,
Perdita, nec serae meminit decedere nocti,
Talis amor teneat, nec sit mihi cura mederi.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Has olim exuvias mihi perfidus ille reliquit,
Pignora cara sui; quae nunc ego limine in ipso,
Terra, tibi mando; debent haec pignora Daphnim.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Has herbas atque haec Ponto mihi lecta venena
Ipse dedit Moeris; nascuntur plurima Ponto.
His ego saepe lupum fieri et se condere silvis

85—90.] 'May Daphnis' longing be like the heifer's, who, tired with seeking her mate in vain, throws herself on the grass, and will not return to her stall at night.'

85.] Virg. can hardly have any other meaning than that the heifer is seeking her mate, like Pasiphae 6. 52 foll.; but the picture is not unlike the celebrated one in Lucr. 2. 352 foll. (compared by Cerda) of a cow looking for her lost calf, 'desiderio perfixa iuvenci.'

86.] 'Bucula,' G. 1. 375.

87.] 'Propter aquae rivum,' Lucr. 2. 30. 'In ulva,' Heins. from the best MSS., others 'in herba.'

88.] This whole line is said by Macrob. Sat. 6. 2, to be taken from Varius' poem De Morte Caesaris, where a dog chasing a stag is thus described, "Non amnes illam medii, non ardua tardant, Perdita nec serae meminit decedere nocti." If this be so, Virg. must be held to have proved his right to the line by the use he has made of it. Both the thought itself, the turn of the expression, and the rhythm of the verse, are better suited to the love-stricken heifer than to the eager hound. The word 'perdita' in particular suggests the abandonment of love more naturally than recklessness in pursuit, while it is undoubtedly much more effective when hanging, as it were, between two clauses, a position with which Forb. aptly comp. A. 4. 562, than when necessarily attached to the latter. With 'decedere nocti,' which occurs again G. 3. 467, comp. 'decedere calori,' G. 4. 23. The expression is not unlike Gray's "leaves the world to darkness and to me." With 'perdita' Keightley comp. 2. 59.

89.] With 'talis amor Daphnim—talis amor teneat,' comp. vv. 1, 5.

91—94.] 'These things which he has left I will bury at the door, in the hope that they will bring him back.'

91.] From Theocr. 2. 53, where the border of the lover's robe which he has left behind is thrown into the fire. So Dido proposes to burn the relics (called 'exuviae') of Aeneas, A. 4. 495 foll. 'Perfidus ille,' A. 4. 421.

92.] 'Pignora' seems to imply that they were left purposely, not by accident. 'Limine in ipso' must be her own threshold, to which she wishes to attract him, the threshold being, as Heyne remarks, a commonplace in Latin poetry in connection with lovers' visits, so that there is no allusion to the practice mentioned by Theocr. 2. 60, of performing incantations at the door of the person whose presence was desired.

93.] 'Debent' is explained by 'pignora.' They are his pledges, and so bind him to redeem them.

95—100.] 'These poison-plants I had from the great Moeris, who by their help could transform himself, conjure up spirits, and charm away crops.'

95.] 'Herbas' and 'venena,' apparently a hendiadys. 'Pontus' had a reputation of its own for poisons from its connection with Mithridates, and produced a particular poison-plant, the aconite: but it may possibly be put for Colchis, the country of Medea, by the same wilful or careless confusion which we find in Cic. Pro Lege Man. 9, Juv. 14. 114, cited by Forb.

96.] 'Moeris' is mentioned no where else; but as his name is given to a shepherd in the next Eclogue, he was doubtless meant to be a noted country wizard. 'Plurima' closely connected with 'nascuntur.'

97.] The change of men into wolves,

Moerim, saepe animas imis excire sepulchris
Atque satas alio vidi traducere messis.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Fer cineres, Amarylli, foras, rivoque fluenti
Transque caput iace; nec respexeris. His ego Daphnim
Adgrediar; nihil ille deos, nil carmina curat.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Aspice, corripuit tremulis altaria flammis

λυκανθρωπία, was a common superstition, extending down to the middle ages. See the story of Lycaon, Ov. M. 1. 209 foll., seemingly one of the earliest traditions on the subject. 'Et se condere silvis' goes closely with 'lupum fieri,' 'his' belonging to the former only in its connection with the latter. In Ovid l. c. Lycaon 'nactus silentia ruris exululat.' So in 6. 80, Tereus or Philomela, immediately on being transformed, flies to the desert.

98.] "Nocturnosque ciet manes," of the sorceress, A. 4. 490.

99.] "Cantus vicinis fruges traducit ab agris," Tibull. 1. 8. 19. The practice was actually forbidden in the Laws of the Twelve Tables, under the name of 'fruges excantare.' Pliny 28. 2. Our own unfortunate witches, as Keightley reminds us, were (and are still) accused of charming away butter out of the churn.

101—104] 'Take the ashes and throw them over your head into the running stream; perhaps that may have an effect.'

101.] The imitation here is of another passage in Theocr. 24. 91 foll., where Tiresias bids Alcmena burn the serpents which Hercules had strangled in his cradle at midnight, and make one of her maids fling away their ashes in the morning. Here the burning of the sacrificial boughs and frankincense with the wax and clay, the salt cake and sprigs of laurel, answers, as Voss suggests, to the burning of the serpents; and the ceremony of flinging away the ashes is evidently meant to be similar, though there is perhaps some little difference in the detail, as in Theocr. the servant is to carry the ashes across the stream, then to fling them away, and return without looking back, while in Virgil she is apparently to fling them away down the stream, not looking back when doing so. Comp. also Aesch. Cho. 98, 99, στείχω, καθάρμαθ' ὡς τις ἐκπέμψας, πάλιν, Δικοῦσα τεῦχος, ἀστρόφοισιν ὄμμασιν, where Blomfield remarks on Virgil's misunderstanding of Theocr. It is not easy, however, to see what is the supposed object of the process here, as it can hardly be connected with expiation as in Theocr. and Aesch. Voss thinks she intends nothing short of the destruction of Daphnis, which is symbolized by the ashes thrown into the river, and carried into the sea, just as in Theocr. Id. 2 the enchantress finally threatens to poison Delphis; but v. 104 shows that she is still hoping to bring him back. Whatever it is, she seems to look upon it as a last resource, vv. 102, 103. 'Rivo fluenti iace,' like 'undis spargere,' A. 4. 600.

102.] 'Nec respexeris' is the reading of the Med. and one or two other good MSS., and is preferred by the later editors to the old reading 'ne respexeris.' The grounds for deciding between them are slight. Wagn.'s argument for 'nec' that Virgil means her not to look back while flinging the ashes away is rather begging the question, as the passage in Theocr. might suggest another meaning. It would seem, however, from Hom. Od. 5. 349 that the two actions of throwing away and turning the back were meant to be closely connected, Ulysses being bidden ἀψ ἀποδησάμενος βαλέειν εἰς οἰνοπα πόντον, Πολλὸν ἀπ' ἠπείρου, αὐτὸς δ' ἀπὸ νόσφι τραπέσθαι, to cast away Leucothea's scarf, and turn his back. Eur. Andr. 294 speaks of flinging an inauspicious thing ὑπὲρ κεφαλάν.

105—109.] 'Here is a good sign at last; the ashes flame up suddenly. It must be so: and the dog is barking. Can it be Daphnis? It is; cease, my charms.'

105.] The last command is anticipated by an appearance of a sudden flame in the ashes. Serv. would make Amaryllis the speaker, on account of the words 'dum ferre moror;' but this would be awkward, and we may easily suppose that both the enchantress and her attendant would join in removing the ashes. The blazing of the fire was a good omen, as its smouldering was a bad one (comp. G. 4. 385, 6, Soph. Ant. 1006); and a sudden blaze would naturally be thought an especial token of

Sponte sua, dum ferre moror, cinis ipse. Bonum sit!
Nescio quid certe est, et Hylax in limine latrat.
Credimus? an, qui amant, ipsi sibi somnia fingunt?
Parcite, ab urbe venit, iam, carmina, parcite, Daphnis.

good. Serv. and Plutarch (Life of Cicero, c. 20) relate that this omen happened to Cicero's wife as she was sacrificing to Vesta in the year of Catiline's conspiracy, and that it was interpreted as a sign of honour and glory.

106.] Voss distinguishes 'sponte sua' from 'ipse,' making the latter mean the mere dying cinders; but the pleonasm would agree better with Virgil's general use of 'ipse,' and would here, as elsewhere, be highly forcible in itself. 'Bonum sit' or 'bene sit' was the usual form of ejaculation. Cic. Div. 1. 45 (quoted by Emm.) gives a fuller one, "Maiores nostri omnibus rebus agendis quod bonum, faustum, felix, fortunatumque esset praefabantur."

107.] 'Nescio quid certe est' is copied from Catullus, as it is copied by Persius, a fact which settles that the present punctuation is the right one, as against Döring's 'Nescio quid . . . certe est!' 'Hylax' is a natural name for a dog, like 'Hylactor,' Ov. M. 3. 224.

108.] Cerda comp. Publ. Syr. "Amans quae suspicatur vigilans somniat." 'Somnia fingere' occurs in Lucr. 1. 104.

109.] Daphnis is seen, and the charms are bidden to cease; a conclusion unlike that in Theocr., where the enchantress is unsuccessful. 'Iam, carmina, parcite' is restored by Voss from the Med. and Oblong. Vat. MSS. for 'iam parcite, carmina.' Wagn. defends the old reading by referring to v. 61; but the position of 'tibia' there is evidently meant to answer to its position in v. 21, &c., so that we may argue that 'carmina' should stand here where it has stood in v. 68, &c.

ECLOGA IX.

MOERIS.

LYCIDAS. MOERIS.

THE historical occasion of this Eclogue has been already adverted to in the Introduction to Ecl. 1. After obtaining a promise of protection, Virgil, so says the traditional account, returned to his property, when he found his entrance resisted and his life menaced by an intruding soldier, whose name is variously given as Arrius, Claudius, or Milienus Toro. He sought safety in flight, and made a second appeal to the higher authorities, which this time was crowned with more permanent success. Ruaeus conjectures that the present Eclogue was in fact a poetical petition presented to Varus or Octavianus. Certainly it is skilfully contrived to interest the reader in the poet's favour. Moeris, one of the servants, is going to the town, Mantua doubtless, with part of the farm produce, which he is to give to the usurping proprietor, when he is stopped by a neighbour, Lycidas, relates his and his master's troubles, and receives a warm expression of sympathy at the loss which had so nearly fallen on the whole district by the death of their illustrious compatriot, some of the poet's verses being quoted by way of showing how great that loss would have been, while Virgil's successful return is hinted at as an event which will produce further poems. There is a compliment to Varus (v. 27), and another to Caesar (v. 46).

The framework is more or less borrowed from the Θαλύσια of Theocritus (Idyl 7), the most personal of that poet's works, the first part of which is taken up by an account of a country walk, in the course of which Lycidas, a goatherd, and a famous singer, comes up with Simichidas, the representative of Theocritus, and consents to sing with

him as they journey along. Some passages in the Eclogue are modelled on passages from other Idyls which are referred to in the notes.

As there are no hills or beeches in the Mantuan territory, which, if any, must be referred to vv. 7 foll., the scenery would seem to be imaginary or confused—a conclusion confirmed by v. 57. (See however note at the end of the Eclogues.)

The allegorizing interpretation spoken of in the Introduction to Ecl. 1 has been applied here, though only in the case of Amaryllis (v. 22), who has been supposed to represent Rome. Moeris too, like Tityrus, has been thought to be the poet's father.

The correspondence between the specimens quoted from Menalcas' poetry, Lycidas and Moeris first repeating three, then five lines each, is doubtless intentional. See the last paragraph of the Introduction.

The date of the poem is later than that of Eclogue 5 (see v. 19), and consequently than those of Eclogues 2 and 3. Its relation to Eclogue 1 we can hardly determine in the present state of our knowledge, though Serv. pronounces that Eclogue to be the earlier of the two.

L. Quo te, Moeri, pedes? an, quo via ducit, in urbem?
M. O Lycida, vivi pervenimus, advena nostri,
Quod numquam veriti sumus, ut possessor agelli
Diceret: Haec mea sunt; veteres migrate coloni.
Nunc victi, tristes, quoniam Fors omnia versat,
Hos illi—quod nec vertat bene—mittimus haedos.

1.] '*L.* Whither away, Moeris? to the city?' So the Lycidas of Theocr. (see Introd.) asks Σιμιχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἕλκεις; 'Quo te pedes:' the ellipse, which is natural in questions of the kind (comp. 3. 25, 'cantando tu illum,' Madvig, § 479, d), is apparently to be supplied from 'ducit.' Voss comp. Plin. Ep. 7. 5, "Ad diaetam tuam ipsi me, ut verissime dicitur, pedes ducunt," from which he infers that the phrase had come to be used for involuntary motion. So in Theocr. 13. 50., 14. 52, ᾇ πόδες ἄγον is said of persons hastening they know or care not whither, like Horace's "I pedes quo te rapiunt et aurae" (3 Od. 11. 49), "ire pedes quocunque ferunt" (Epod. 16. 21). In Homer however (e.g. Il. 18. 148, τὴν μὲν ἄρ' Οὐλυμπόνδε πόδες φέρον) it is merely a primitive expression for walking or running; and it might be doubted whether it is more here, were it not for the passage from Theocr. 7. 21. Virgil's more usual expression is 'ferre (efferre, referre) pedem.' 'Quo via ducit:' "qua te ducit via, dirige gressum," A. 1. 401. 'Urbem' seemingly Mantua, 1. 21, 35.

2—6.] '*M.* We have lived to be turned out of our farm by an intruder. It is to him I am carrying this present.'

2.] 'Vivi pervenimus,' 'we have lived to see,' or 'we have reached the point alive;' 'vivi' expressing both that they might have expected to die before such an outrage, as Wagn. explains it, and also that death would have been a boon. 'Advena,' used contemptuously, as A. 4. 591., 12. 261. The order of the words seems to express the confusion of Moeris, who brings them out in gasps.

3.] Wagn. reads 'quo' for 'quod,' from three MSS., denying 'pervenimus ut' to be Latin; it is however sufficiently defended by Forb., who contends that 'eo' is implied in the form of the sentence, a remark which really applies to all cases where 'ut' has the force of 'so that,' though no antecedent like 'sic,' 'adeo,' or 'talis' is expressed. On the other hand 'quo,' besides its deficiency in external authority, would introduce a confusion into the order of the sentence greater than could well be excused by Moeris' perturbation of mind.

4.] 'Haec mea sunt:' see on 1. 47. It was the natural language in laying a claim.

5.] 'Sors' is found in some MSS., and approved by Burm., who would read also 'tristis,' with Probus, Inst. Gramm.; but 'sors,' as Wagn. remarks, is rather the event than the ordaining power. The emphatic word would seem to be 'fors,' not 'versat'—'since things are regulated by chance, which makes void the rights of property.'

6.] 'Vertat bene' is the order of the Med. and three other MSS., preferred by

L. Certe equidem audieram, qua se subducere colles
Incipiunt, mollique iugum demittere clivo,
Usque ad aquam et veteris, iam fracta cacumina, fagos
Omnia carminibus vestrum servasse Menalcan.
M. Audieras, et fama fuit; sed carmina tantum
Nostra valent, Lycida, tela inter Martia, quantum
Chaonias dicunt aquila veniente columbas.
Quod nisi me quacumque novas incidere lites
Ante sinistra cava monuisset ab ilice cornix,
Nec tuus hic Moeris, nec viveret ipse Menalcas.

Wagn. on rhythmical grounds to the common 'bene vertat.' The latter order seems more usual in prose, but the former occurs more than once in Terence. 'Mittimus' is used seemingly because Moeris, though carrying the kids himself, speaks for his master, who is the sender of the present.

7—10.] '*L.* I thought your master's poetry had saved all his property.'

7.] 'Certe equidem' are not infrequently found together. Hand, Tursell. 2, p. 28. 'Qua—fagos' is connected with 'omnia,' expressing the extent of the property. Though the scenery is imaginary (see Introd.), the specification here seems to show a jealousy on behalf of the strict rights of Menalcas, which, as Voss points out, doubtless represents Virgil's own feeling. 'Subducere,' to draw themselves up from the plain—the slope being regarded from below, as in 'iugum demittere' it is regarded from above.

8.] 'Molli clivo,' G. 3. 293. Caes. B. C. 2. 10, speaks of 'fastigium molle,' as he elsewhere uses 'bene,' like our expression 'a gentle slope.'

9.] The old reading was 'veteris iam fracta cacumina fagi,' which is slightly supported by Pers. 5. 59, "Fregerit articulos, veteris ramalia fagi." With the present reading, which was restored by Heins. from the Med. and Gud. MSS., comp. 2. 3 note, 3. 12. Voss contends with some plausibility that the beeches were the boundary of the property, citing Hor. 2 Ep. 2. 170, but as he believes the scenery to be real, it is possible that he may be pressing the words more than they will bear.

10.] See Introd. 'Vestrum,' because Moeris had spoken in the plural, as for the whole household.

11—16.] '*M.* So people believed: but soldiers do not respect poetry: in fact, we were nearly killed.'

11.] 'Audieras' is affirmative, not interrogative, as Wagn. thinks. Moeris asserts what Lycidas had told him, merely to show that he believes it. 'Yes, so you did, and so the story went.'

12.] 'Nostra,' speaking for Menalcas in particular. Serv. quotes Cic. Pro Milone 4, "silent leges inter arma."

13.] 'Chaonias,' referring to the doves of Dodona—an epithet of the class mentioned on l. 55. The language, as Heyne observes, was apparently suggested by Lucr. 3. 752, "accipiter fugiens veniente columba." With the thought comp. Soph. Aj. 169.

14.] 'Me.' "We may suppose that it was Moeris who first observed the prophetic bird, and that he then informed Menalcas of what it portended." Keightley. "Incidere ludum," Hor. 1 Ep. 14. 36. A similar expression occurs in one of Serv.'s notices, where it is said that Claudius threatened "se omnem litem amputaturum, interfecto Vergilio."

15.] The appearance of a raven on the left hand seems simply to have constituted the augury a credible one. Cic. Div. 1. 39. 85, "Quid (habet) augur, cur a dextra corvus, a sinistra cornix faciat ratum?" Plaut. Asin. 2. 1. 12, "Picus, cornix est a laeva: corvus, parra a dextera." What determined the character of the augury to be favourable or the reverse does not appear. Voss., following Serv., thinks that the unlucky sign here was the hollowness of the oak. Martyn however observes with some justice that the present omen may be regarded as lucky or unlucky, according as we choose to look at Menalcas' escape or the loss of his property. All that we can say is that it was a warning, as in Hor. 3 Od. 27. 15, "Teque nec laevus vetet ire picus Nec vaga cornix."

16.] 'Hic,' the speaker himself, like

L. Heu, cadit in quemquam tantum scelus? heu, tua nobis
Paene simul tecum solatia rapta, Menalca?
Quis caneret Nymphas? quis humum florentibus herbis
Spargeret, aut viridi fontis induceret umbra?
Vel quae sublegi tacitus tibi carmina nuper,
Cum te ad delicias ferres, Amaryllida, nostras?
"Tityre, dum redeo—brevis est via—pasce capellas,
Et potum pastas age, Tityre, et inter agendum
Occursare capro, cornu ferit ille, caveto."
M. Immo haec, quae Varo necdum perfecta canebat:

ὕδε. "Tibi erunt parata verba, huic homini verbera," Ter. Heaut. 2. 3. 115. Comp. A. 1. 98. So 'hic' and 'ipse' are contrasted 3. 3. Serv. says in one place that Virg. had to throw himself into the Mincius in order to escape, an event to which he supposes him to refer in 3. 95; in another, that he took refuge in the shop of a charcoal-maker, who let him out another way.

17—25.] '*L.* Was Menalcas so near death? Who could write verses like his, such as those of his where he commends his sheep to Tityrus?'

17.] 'Cadit:' "non cadit . . . in hunc hominem ista suspicio," Cic. Pro Sull. 27. In such expressions 'cadere' seems to be used in the sense of 'is the lot' or 'part of,' so that 'suspicio cadit in aliquem' is little more than equivalent to 'cadit aliquis in suspicionem,' just as τυγχάνειν is used indifferently of the thing happening and the person to whom it happens.

18.] 'Solatia' is referred by Voss specifically to the song on Daphnis, which is alluded to in the next verse; but the application is doubtless more general.

19.] The allusion is seemingly to 5. 20, 40, on which latter see the note. The song is that of Mopsus, not that of Menalcas; but Menalcas is apparently regarded as the poet who rehearses his friend's song as well as his own, just as he there declares himself the poet of Ecl. 3 (5. 86, note)—in other words, he is Virgil. For the representation of the poet as actually doing what he only sings of, comp. 6. 46. 62.

21.] 'Or who would sing the songs I lately stole from you?' 'Canebat,' or some such word, is supplied in thought from the two preceding lines. 'Tibi' is evidently not Moeris, but Menalcas, who is going to visit Amaryllis, like the κωμαστής in Theocr. Id. 3, and like him, ib. vv. 3 foll., asks Tityrus to take care of his goats till he comes back. Lycidas hears him singing on the way, and catches the words and the air. Vv. 23—25 are a close version of Theocr. l. c., so that Virg. must be understood as indirectly praising himself not only as the rustic poet who sings to his friend and to his love, but as the Roman Theocritus. See Introduction to the Eclogues.

22.] 'Nostras' does not imply that there was any rivalry between Lycidas and Menalcas, but merely that Amaryllis was such 'that the swains desired her.'

23.] 'Dum redeo' is not 'till I come back,' but 'while I am on my way back'—in other words the use of the present shows that it is the continuance of the time, not its completion, that is thought of. In strictness we should have expected 'dum absum;' but the speaker in asking to be waited for naturally talks of himself not as absent, but as coming back. In Theocr. there is nothing answering to 'dum redeo' or 'brevis est via,' though the former is implied in the context.

24.] 'Inter agendum.' Serv. cites 'inter loquendum' from Afranius, and 'inter ponendum' from Ennius.

26—29.] '*M.* Yes, or the verses he wrote to Varus, about sparing Mantua.'

26.] Moeris quotes another triplet of Menalcas, apparently with a preference, adding that the poem is not yet finished, so as to show the loss which lovers of song would have suffered in the poet's death. There is some skill in the intimation of the preference, which implies not only a compliment to Varus, but a recommendation of Virgil's own interests. For Varus, see Ecl. 6, Introd. 'Necdum' is not simply for 'nondum,' as Voss thinks, 'nec' having the force of 'and that not,' or 'not either,' and thus laying a stress on the unfinished state of the poem.

"Vare, tuum nomen, superet modo Mantua nobis,
Mantua, vae, miserae nimium vicina Cremonae,
Cantantes sublime ferent ad sidera cycni."
L. Sic tua Cyrneas fugiant examina taxos,
Sic cytiso pastae distendant ubera vaccae:
Incipe, si quid habes. Et me fecere poetam
Pierides; sunt et mihi carmina; me quoque dicunt
Vatem pastores; sed non ego credulus illis.

27.] 'Superet' = 'supersit:' see on G. 2. 235. Serv. says Virg. interceded for the Mantuan district as well as for his own lands, and obtained the restitution of a part of it.

28.] 'Nimium vicina,' though they were forty miles apart, because Mantua suffered for its proximity to its disaffected neighbour. Serv. says that Octavius Musa, who had been appointed to fix the boundaries, finding the territory of Cremona insufficient for the wants of the soldiers, assigned to them fifteen miles' length of that of Mantua, in revenge for an offence formerly given him by the inhabitants. In another passage Alfenus Varus is said to have treated the Mantuans unjustly, exceeding his instructions in the extent of territory which he took from them, and leaving them only the swampy ground, a proceeding with which he was taxed in a speech by a certain Cornelius.

29.] The same promise is made to Varus which we have had 6. 10, though the image is varied. Mantua was celebrated for its swans, G. 2. 199, and the music of swans was a commonplace with the ancients, so that the song of the swans aptly represents Virgil's gratitude, at the same time making it contingent on the preservation of his lands.

30—36.] '*L.* As you hope for a farmer's blessings, let me hear more of such verses. I am something of a poet myself, though the shepherds overrate me.'

30.] 'Sic' in adjurations, as in 10. 5. 'May your bees (1. 55., 7. 13) continue to give good honey.' The use is virtually the same as that of 'sic' or 'ita' in protestations, when it is frequently, though not always, followed by 'ut.' "Sic has deus aequoris artis Adiuvet, ut nemo iamdudum litore in isto . . . Constitit," Ov. M. 8. 867. Thus the Greek οὕτως and our 'so.' In a passage like the present we should say 'As you hope for this or that.' It is true that in Hor. 1 Od. 3. 1 foll. such an adjuration, as Macleane there objects, involves a violation of logic: but the very inconsequence there may be said to add to the feeling of the passage. There seems no authority for representing Corsica (called Cyrnus by the Greeks, see Dict. Geogr.) as famous for yews, which is assumed by several of the commentators; but as the honey of Corsica, though known historically as one of its articles of produce, was, like that of Sardinia (7. 41), proverbially bitter (Ov. Am. 1. 12. 20, where it is called 'mel infame'), and as 'the baleful yew' (G. 2. 257) was prejudicial to bees (G. 4. 47), Virgil seems, as Martyn observes, to have thought himself at liberty to connect the two, as Ov. l. c. affects to suppose that the Corsican honey must be collected from hemlock-flowers. It is however just possible that 'taxos' may be an error for 'buxos,' as Diodorus (5. 14) expressly attributes the bitterness of the honey to the number of box-trees on the island.

31.] 'Cytiso,' 1. 79, G. 3. 394 foll., where it is given to goats, as here to cows, to increase their milk. 'Distendant,' Heins. from the best MSS. for 'distentent.'

32.] 'Si quid habes,' 3. 52, note. The remainder of Lycidas' speech is from Theocr. 7. 37 foll. It can hardly be doubted that Virgil means to distinguish between 'poeta' and 'vates,' Lycidas asserting himself to be the former, while he does not claim the honours of the latter. What the precise distinction is, cannot easily be determined from the usage of the words either in Virgil (who scarcely uses 'poeta' except in the Eclogues) or in other writers; but we may perhaps infer from the other sense of 'vates' that it would naturally denote a bard in his inspired character, and its transference to other acts, "medicinae vates," Pliny 11. 37. 89; "legum vates," Val. Max. 8. 12. 1 (quoted by Martyn), as we, though from a different point of view, should say 'an adept,' shows that it suggested the notion of eminence. In Theocr. l. c. the shepherd says that he is the shrill mouth of the Muses, and that all call him the best singer.

Nam neque adhuc Vario videor, nec dicere Cinna
Digna, sed argutos inter strepere anser olores.
M. Id quidem ago et tacitus, Lycida, mecum ipse voluto,
Si valeam meminisse; neque est ignobile carmen.
"Huc ades, o Galatea; quis est nam ludus in undis?
Hic ver purpureum, varios hic flumina circum
Fundit humus flores, hic candida populus antro
Imminet, et lentae texunt umbracula vites;
Huc ades; insani feriant sine litora fluctus."
L. Quid, quae te pura solum sub nocte canentem

35.] 'Varo' is the reading of all the MSS., but 'Vario' is supported by Serv. and Cruquius' Schol. on Hor. 1 Od. 6, and required by the context, as the mention of Cinna and the parallel in Theocr. l. c., where Asclepiades and Philetas are spoken of, show that two poets are here intended. 'Varo' is easily to be accounted for from vv. 26, 27. For Varius and Cinna see Dict. B.

36.] 'Argutos—olores,' an expression of the same class as those referred to on 8. 55, though the allusion here seemingly is not to a contest between geese and swans, but to geese spoiling the melody of swans' songs by their cackling. 'Anser,' Serv. tells us, is a punning reference to a contemporary poet of that name, mentioned by Ov. Trist. 2. 435, along with Cinna, and by Cic. Phil. 13. 5 as a friend of Antony, and probably, like Bavius and Maevius, personally obnoxious to Virgil, as would appear from an obscure, if not corrupt, passage in Prop. 3. 26. 83, 84, as well as from Donatus, who however may have known nothing beyond the present line and the note of Serv.

37—43.] '*M.* I am trying to recollect. Here are some lines in which he asks Galatea to leave the sea, and come on shore and enjoy the glories of spring.'

37.] 'Id agere' is a common phrase for being busy about an object, as in the well-known expression 'hoc age,' the same sense doubtless which appears in the common use of the imperative 'age,' though in the Greek ἄγε, from which it obviously comes, the notion must be that of leading or going along with.

38.] 'Si valeam,' 'in the hope that I may be able,' like 'si forte,' 6. 57, A. 2. 756. 'Neque' here gives the reason why he is trying to recollect the verses, like 'et' in such passages as A. 11. 901.

39.] Condensed from Theocr. 11. 42 foll. Galatea is addressed as in 7. 37 (note). 'Quisnam' or 'nam quis' (G. 4. 445) is a common form of interrogation, the thought on which 'nam' depends being suppressed: here however it is contained in 'Huc ades.' For the interposition of a word between 'quis' and 'nam' see on G. 4. l. c. 'Ludus in undis:' comp. Theocr. 11. 62, ὥς κεν ἴδῳ τί ποχ' ἁδὺ κατοικῆν τὸν βυθὸν ὕμμιν.

40.] 'Purpureum,' 5. 38 note, red being doubtless meant here as the prominent colour of blooming flowers, like "vere rubenti," G. 2. 319. Theocr. 18. 27 has λευκὸν ἔαρ.

41.] 'Candida populus,' called 'alba' Hor. 2 Od. 3. 9, λεύκη being the Greek name. 'Antro' carries us back to Polyphemus and his cave in the passage from Theocr. 11. 44.

42.] Whether the vine grows over the cave, as in 5. 6, or forms a bower of itself, is not clear. 'Umbracula:' "prope aream faciundum umbracula, quo succedant homines in aestu tempore meridiano," Varro, R. R. 1. 51.

43.] 'Insani,' 'the wild waves' play,' as they dash themselves recklessly and blindly on the shore, is contrasted with the quiet beauty of the land, that Galatea may give the latter the preference.

44, 45.] '*L.* What of that song of his I heard you singing to yourself the other night?'

44.] 'Quid, quae,' like the common phrase 'quid, quod.' 'What do you say to those verses?' 'How about those verses?' 'Pura sub nocte:' comp. G. 2. 364 note. The clearness of the night is doubtless mentioned because Moeris sang in the open air: but there is probably also a reference to the clear sky as a medium for sound. Forb. well comp. Lucr. 1. 142, "inducit noctes vigilare serenas."

Audieram? numeros memini, si verba tenerem.
M. "Daphni, quid antiquos signorum suspicis ortus?
Ecce Dionaei processit Caesaris astrum,
Astrum, quo segetes gauderent frugibus, et quo
Duceret apricis in collibus uva colorem.
Insere, Daphni, piros; carpent tua poma nepotes."
Omnia fert aetas, animum quoque; saepe ego longos
Cantando puerum memini me condere soles:
Nunc oblita mihi tot carmina; vox quoque Moerim
Iam fugit ipsa; lupi Moerim videre priores.

45.] 'I remember the tune, if I only had the words.' In the construction 'memini —si tenerem,' the conditional clause is not logically connected with the other, but with something understood, e.g. it might be 'numeros memini, et carmen ipsum revocarem, si verba tenerem,' so that we may compare the use of 'si' to express a wish.

46–55.] '*M.* The Julian is the star of stars: it will tell us when to sow, and plant, and graft.—Memory fails me—memory, that was once so good—and voice too: but Menalcas will gratify you himself.'

46.] Daphnis is addressed as the representative of the shepherds, who watch the stars for agricultural purposes (G. 1. 204 foll., 257, 258). 'Antiquos' is transferred from 'signorum' to 'ortus.'

47.] The allusion is to the comet which appeared when Octavianus was giving games in honour of Julius, the year after his death, and which was supposed to signify the dictator's apotheosis (Suet. Caes. 88). Comp. Hor. 1 Od. 12. 47, "micat inter omnes Iulium sidus." 'Dionaei' as the descendant of Venus, who is called 'Dionaea mater,' A. 3. 19. 'Processit,' of the rising of a star, 6. 86.

48.] The Julian star is to be the farmer's star, as Julius in 5. 79 is the farmer's god, and Octavianus also (G. 1. 24 foll.). 'Quo' denotes the agency, not, as in 'quo sidere,' G. 1. 1, the time. The rising of the star might naturally be the signal for harvest and vintage (G. 1. 253): but Virgil evidently expresses himself here as if the stars not only formed the shepherd's calendar, but actually foretold or created agricultural prosperity. Keightley suggests that the summer of A.U.C. 711, when the comet appeared, would naturally have been very hot and dry. 'Segetes,' of fields, as in G. 1. 47.

49.] 'Duceret—colorem:' "variis solet uva racemis Ducere purpureum nondum matura colorem," Ov. M. 3. 484. "Uvaque conspecta livorem ducit ab uva," Juv. 2. 81.

50.] 'Poma' are the fruit which are to grow on the pear-tree. 'Insere piros,' 1. 74. The meaning is that the trees shall be good bearing trees for more than one generation. Palladius (8. 3., 9. 6) says that pears may be grafted in August, or if the soil is moist (which, as Voss reminds us, is the case in the neighbourhood of Mantua), in July.

51.] 'Fert,' as in 5. 34. Emm. comp. Plato's verses, *αἰὼν πάντα φέρει· δολιχὸς χρόνος οἶδεν ἀμείβειν Οὔνομα καὶ μορφὴν καὶ φύσιν ἠδὲ τύχην.* 'Animum:' 'in animo esse' is used for recollecting (Ter. And. 1. 5. 47), and 'ex animo effluere' for forgetting (Cic. de Or. 2. 74), as we talk of 'bearing a thing in mind;' and hence probably 'animus' comes to be used for the memory itself, like 'mens' in Cic. Brut. 61, "huic ex tempore dicenti effluit mens." Comp. the old English expression 'to bear a brain' for 'to remember.'

52.] 'Condere,' 'to bury,' for 'to see go down:' imitated doubtless from Callim. Ep. 2. 3, *ἥλιον ἐν λίσχῃ κατεδύσαμεν*, and Lucr. 3. 1090, "vivendo condere saecla." So Hor. 4 Od. 5. 29, "Condit quisque diem collibus in suis."

53.] 'Oblita,' passive: a rare use, followed by Val. Fl. 1. 792., 2. 388.

54.] A man meeting a wolf and not catching its eye first was supposed to be struck dumb. Pliny, 8. 34, speaks of it as an Italian belief: but it is alluded to by Plato, Rep. 1, p. 336, where Socrates congratulates himself on having first caught sight of Thrasymachus. Theocr. 14. 22 has *οὐ φθεγξῇ; λύκον εἶδες*, where the effect seems to be attributed to meeting a wolf under any cir-

Sed tamen ista satis referet tibi saepe Menalcas.
L. Caussando nostros in longum ducis amores.
Et nunc omne tibi stratum silet aequor, et omnes,
Aspice, ventosi ceciderunt murmuris aurae;
Hinc adeo media est nobis via; namque sepulchrum
Incipit adparere Bianoris: hic, ubi densas
Agricolae stringunt frondes, hic, Moeri, canamus;
Hic haedos depone, tamen veniemus in urbem.
Aut si, nox pluviam ne colligat ante, veremur,
Cantantes licet usque—minus via laedit—eamus;
Cantantes ut eamus, ego hoc te fasce levabo.

cumstances. 'Priores,' like 'prior inquit,' A. 1. 321.

55.] "Ordo est, satis saepe," Serv.

56—65.] '*L.* Do not put me off—there is perfect stillness about us, and we are half way to the town: we can afford to stop: or if you want to get on, we can sing as we walk.'

56.] Comp. Lucr. 1. 398, "quamvis caussando multa moreris." 'Amores' for 'studium' or 'cupido.' "Si tantus amor casus cognoscere nostros," A. 2. 10.

57.] Apparently imitated from Theocr. 2. 38, ἠνίδε σιγᾷ μὲν πόντος, σιγῶντι δ' ἀῆται, so that 'aequor' seems to be the sea, the scenery being taken from Sicily. Neither the context nor the language of the line itself allows to interpret the word of the swamp of the Mincio. 'Tibi,' 'for your purpose,' so that you may sing.

58.] 'Adspice,' ἠνίδε, calling attention. 'Ventosi murmuris' is apparently equivalent to 'venti murmurantis,' with which 'aurae' is naturally connected, like "Zephyri tepentibus auris," G. 2. 330, quoted by Voss. This seems better than with Heyne to make 'murmuris' the attributive genitive, like 'veneni,' 4. 24, though there is not much room for choice. Virgil probably intended a variation on the more natural expression, 'ventosae murmura aurae.' 'Cadere,' of winds, G. 1. 354.

59.] 'Adeo' apparently throws a stress either on 'hinc' (see on 4. 11), or on 'media.' The line is imitated from Theocr. 7. 10, κοὔπω τὰν μεσάταν ὁδὸν ἄνυμες, οὐδὲ τὸ σᾶμα Ἀμὶν τῶ Βρασίλα καταφαίνετο.

60.] Bianor, according to Serv., was the same as Ocnus, the founder of Mantua (A. 10. 198), called by Cato in his Origines Ocnus Bianorus. Thus the scenery becomes Mantuan again.

61.] 'Stringere' of the 'frondatio,' or 'clearing away of leaves,' which were used for fodder, G. 1. 305., 2. 368, Hor. 1 Ep. 14. 28, "oleam ubi nigra erit stringito," Cato, R. R. 65. Col. 11. 2, § 65 (referred to by Keightley) says that the 'frondatio' should be done 'antelucanis et vespertinis temporibus.' 'Canamus:' they were to sing alternately, as in Theocr. 7.

62.] 'Tamen,' 'after all,' 'notwithstanding.' "Tamen cantabitis," 10. 31 (note). Keightley thinks the expression strange, as they were within a mile and a half of Mantua: but it seems to be a playful anticipation of an objection from Moeris.

63.] The night is said to gather the rain, because the gathering of the clouds is the prelude of rain. Comp. G. 3. 327, "ubi quarta sitim caeli collegerit hora."

64.] From Theocr. 7. 35. 'Usque' with 'eamus,' 'let us go straight on.' "Iuvat usque morari," A. 6. 487. 'Laedit' is the reading of the Med. for 'laedet' or 'laedat.' The sense seems to be 'cantantis via minus laedere solet.' Comp. 10. 75, "Surgamus: solet esse gravis cantantibus umbra."

65.] 'Fascis,' of a burden generally, as G. 3. 347 of a soldier's baggage, G. 4. 204 of the food brought home by the bees—here of the kids, which may have been carried in some sort of bundle. Comp. Moretum, v. 80, "venalis olerum fasces portabat," of things taken to market. Lycidas offers to carry the kids while Moeris is singing, meaning him to begin.

66, 67.] '*M.* Best think only of our present business, and leave singing till we see Menalcas again.'

M. Desine plura, puer, et, quod nunc instat, agamus;
Carmina tum melius, cum venerit ipse, canemus.

66.] 'Desine plura, puer,' 5. 19. 'Instat,' reminding Lycidas that the business admits of no delay, not even of singing or talking as they walk along.

67.] 'Ipse,' Menalcas, designated either as Moeris' master (3. 3 note), or, in relation to the songs, as their author.

ECLOGA X.

GALLUS.

If the claims of friendship were but scantily acknowledged in the sixth and eighth Eclogues, they are abundantly satisfied in the present, which is entirely devoted to Gallus. Like Varus, C. Cornelius Gallus is said by the pseudo-Donatus to have been Virgil's early associate and fellow-student under Syro. He is said by Serv. to have been appointed by the triumvirs to collect money from those trans-Padane towns whose lands were to be spared; and it is conjectured that he may have been the Cornelius who, according to Serv., attacked Alfenus Varus in a speech for his division of the Mantuan territory as unfair to the inhabitants—one or both of which grounds would be sufficient to account for Virgil's connection with him, even if the story of their previous intimacy should be deemed untrustworthy. Besides, he had been already admitted to Pollio's friendship, and so might easily win the regard of Pollio's protegé. His further life need not be noticed here: all we have to do with is the fact that, as this Eclogue shows at the time of its composition, he had become known as a poet and a lover, having written elegies (four books, Serv. says), chiefly addressed to his mistress Lycoris, like Propertius' to Cynthia, and Tibullus' to Delia, besides translating (if that is to be considered with Serv. a separate work) some of the poems of Euphorion (note on v. 50). Lycoris is identified by Serv. with Volumnia Cytheris, a freedwoman of Volumnius Eutrapelus, and at one time mistress of M. Antonius, whom the same account erroneously represents as the rival mentioned v. 23. These elegies are repeatedly mentioned by Ovid, who appears to have regarded them with high admiration, and once, in an obscure passage (3. 26. 91, 92), by Propertius: but only one fragment of them survives, preserved by Vibius Sequester, De Fluminibus, p. 333.

Here, as in Ecl. 1, the identification of the shepherd and poet is so rudely managed as to amount to absolute confusion. The subject of the Eclogue is the hopeless and absorbing passion of Gallus: Gallus, if not a pastoral poet himself, is the friend of a pastoral poet, and so one of the pastoral company: accordingly he is represented as being at one and the same moment a soldier and a shepherd, serving in the camp in Italy, and lying under a rock in Arcadia with wood-gods to comfort him. As before, the naked simplicity of the explanation has caused it to be missed: Gallus has been supposed to have gone on furlough into Arcadia, while others, who could not reconcile the language of v. 44 with his being in Arcadia at all, have changed the text.

The structure of the poem is taken from the latter part of Theocr. Idyl 1, the dying Daphnis supplying the model for Gallus, whose despair however does not bring him to death. Virgil is supposed to narrate the story in a song as he is tending his goats, and in rising to go home for the evening he gracefully intimates that he is closing the volume of pastoral poetry.

The time is commonly considered to be fixed by vv. 23, 46 foll., and by general considerations regarding the date of the Eclogues, to the end of 716 or the beginning of 717, when Agrippa was leading an expedition into Gaul and across the Rhine, with which Gallus' rival is supposed to have gone, while Gallus himself was engaged in some other service, perhaps in Italy under Octavianus, acting against Sex. Pompeius. Vv. 20, 23, 47 seem to point to winter or early spring.

The scenery seems to be Arcadian throughout, at least in the narrative part of the Eclogue.

EXTREMUM hunc, Arethusa, mihi concede laborem:
Pauca meo Gallo, sed quae legat ipsa Lycoris,
Carmina sunt dicenda: neget quis carmina Gallo?
Sic tibi, cum fluctus subterlabere Sicanos,
Doris amara suam non intermisceat undam,
Incipe; sollicitos Galli dicamus amores,
Dum tenera attondent simae virgulta capellae.
Non canimus surdis; respondent omnia silvae.
Quae nemora, aut qui vos saltus habuere, puellae

1—8.] 'My last pastoral strain is in honour of Gallus: I sing of his love with my goats about me in the wood.'

1.] 'Arethusa' was conventionally the pastoral fountain, Mosch. 3. 78, and as such apparently is invoked by the dying Daphnis, Theocr. 1. 117. She is here addressed as a Muse might be, like the "Nymphae Libethrides," 7. 21. 'Concede laborem' like 'carmen concedite,' 7. 22. 'Laborem' as in G. 2. 39. He asks to be allowed to elaborate one song more.

2.] Wagn., followed by Forb., connects this line with the preceding, placing a period at 'Lycoris,' a change which seems plainly for the worse, as 'meo Gallo' would come awkwardly after 'mihi,' while 'pauca' evidently refers to 'carmina.' For 'Gallo' and 'Lycoris' see Introduction. 'Sed quae' is the antithesis to 'pauca,' 'though few, they must be such as may attract even her scornful eye.'

4.] 'Sic' followed by 'incipe,' as in 9. 30—32. The legend of the union between Arethusa and Alpheus (see Dict. Biog.) is mentioned again A. 3. 694 foll., and is the subject of what remains of Moschus' eighth Idyl, vv. 4, 5, of which Virgil seems to have imitated: καὶ βαθὺς ἐμβαίνει τοῖς κύμασι, τὴν δὲ θάλασσαν Νέρθεν ὑποτροχάει, κοὐ μίγνυται ὕδασιν ὕδωρ. Alpheus in the legend is the pursuing lover: here Virgil apparently contemplates them as reconciled, and passing to and fro to visit each other, and prays Arethusa to assist his tale of love, if she would have the course of her own love run smooth. That he should conceive of her as constantly flying from Alpheus is less likely.

5.] 'Doris,' wife of Nereus and mother of the Nereids (Hesiod, Theog. 240), is here put for the sea, perhaps, as Heyne suggests, after some Alexandrian poet, like Amphitrite, the wife of Neptune, Hom. Od. 12. 60, 97 (referred to by Voss), Thetis, E. 4. 32. 'Amara' is here equivalent to 'salsa,' with which it is coupled G. 2. 238.

6.] 'Sollicitus' is used as an epithet of love here and in Ov. H. 18. 196, and of a lover Hor. 3 Od. 7. 9, just as 'cura' is a common synonyme of 'amor.'

7.] 'Simae capellae,' σιμαὶ ἔριφοι, Theocr. 8. 50. 'Virgulta,' note on G. 2. 2. The goats browse while the goatherd is singing, as in 5. 12.

8.] 'Non canimus surdis,' like 'non iussa cano,' 6. 9. 'We are not singing to deaf ears.' There is an allusion, as Emm. remarks, to the proverbial expression 'surdo canere,' or 'surdo narrare fabulam,' Livy 40. 8, Ter. Heaut. 2. 1. 10, Hor. 2 Ep. 1. 200. 'Respondent:' "resonare doces Amaryllida silvas," 1. 5.

9—30.] 'Why were not the nymphs present when their favourite lay dying? All nature mourned for him: his sheep grieved for their master: the swains came to visit him: Apollo was there, and Silvanus, and Pan, bidding him leave brooding to no end over blighted hopes.'

9.] This and the three following lines are from Theocr. 1. 66 foll., where the nymphs

Naides, indigno cum Gallus amore peribat?
Nam neque Parnasi vobis iuga, nam neque Pindi
Ulla moram fecere, neque Aonie Aganippe.
Illum etiam lauri, etiam flevere myricae;
Pinifer illum etiam sola sub rupe iacentem
Maenalus et gelidi fleverunt saxa Lycaei.
Stant et oves circum;—nostri nec poenitet illas,
Nec te poeniteat pecoris, divine poeta:
Et formosus ovis ad flumina pavit Adonis—
Venit et upilio; tardi venere subulci;

are naturally mentioned in connection with Daphnis, who, according to Id. 7. 92, was married to a Naiad. Here, as in v. 1, they seem to play the part of the Muses, and are consequently associated with Parnassus, Pindus, and Aganippe. This connects them not only with Gallus, but with Virgil, who had just addressed Arethusa, and at the end of his song, v. 70, turns to them again.

10.] 'Peribat' is restored by Wagn. for 'periret' from a correction in the Med., and from one or two other MSS., and seems to be required by the grammar, as there is no logical relation between 'cum—peribat' and the principal clause, but merely one of time. 'Indigno amore,' 8. 18 note.

11.] 'Ye were not in any of your usual haunts,' implying that search had been made for them there. The two mountains are mentioned, as Heyne observes, with a reference to the springs belonging to each.

12.] 'Ulla' has the force of 'ullo modo.' Comp. 1. 54 note. 'Moram fecere:' "fieret vento mora ne qua ferenti," A. 3. 473. 'Aonie' is the reading of several MSS. for 'Aoniae' or 'Aonia,' and is the natural form in a metrical license like this, intended as an imitation of the Greek. So Sil. 14. 515, quoted by Wund., has 'Ortygie Arethusa.'

13.] From Theocr. 1. 71, 72, where however the mourners are wolves, jackals, and lions, as in E. 5. 26. The neglect of the nymphs is contrasted with the sorrow of the trees and shrubs, which were vocal as echoing to Gallus' lament, the bays being introduced as in 6. 83, the tamarisks as in 6. 10. Such an explanation of the image was evidently in Virgil's mind (comp. 5. 62 note, 8. 22 note), but he does not put it forward prominently, as it would interfere with the effect of the rest of the passage, where actual mourners are introduced. The text before Heins. had a second 'illum' before the second 'etiam:' but its omission, besides resting on the authority of the best MSS., decidedly improves both the language and the rhythm of the line.

14.] Comp. 8. 22. 'Sola sub rupe:' so Orpheus, G. 4. 508, 509, is said "rupe sub aeria deserti ad Strymonis undam Flevisse, et gelidis haec evolvisse sub antris."

15.] 'Lycaei,' G. 1. 16.

16.] 'Nostri,' of us shepherds. The sheep do not regret their connection with us, and the best of us need not regret his with them. Keightley takes 'nostri' of Gallus, which is possible, though he can hardly be right in attempting (Horace, Excursus 2) to get rid of all the instances in which 'nos,' like 'vos,' borrows the genitive sing. of the neuter of its possessive (Madv. § 79, obs. 1).

17.] 'Nec te poeniteat,' 2. 34 note. Gallus is addressed as if he had been a shepherd, and so doubtless Virgil chooses to regard him: but the language here seems intended to meet an objection that the connexion might disgrace him, so that the sense, stripped of metaphor, will be 'do not regret or think scorn of your association with pastoral poetry.' 'Divine poeta,' 5. 45, also of a shepherd.

18.] From Theocr. 1. 109, where however the connexion is quite different. The thought here is like that in E. 2. 60.

19.] 'Upilio' is generally considered a lengthened form of 'opilio,' an old word for a shepherd found in Plaut. Asin. 3. 1. 36, and doubtless connected with 'ovis.' No authority however is quoted for this lengthening by a change of vowels, which can scarcely be, as Serv. thinks, a hint taken from the Greek use of *οὔνομα* for *ὄνομα*, &c., and the word 'ovilio,' of which it is supposed to be a variety (found in Javolenus, Dig. 33. 7. 26, § 2), would have the second syllable long. It would seem more probable therefore that the word may be really a contraction of

Uvidus hiberna venit de glande Menalcas.
Omnes "Unde amor iste, rogant, tibi?" Venit Apollo:
Galle, quid insanis? inquit; tua cura Lycoris
Perque nives alium perque horrida castra secuta est.
Venit et agresti capitis Silvanus honore,
Florentis ferulas et grandia lilia quassans.
Pan deus Arcadiae venit, quem vidimus ipsi
Sanguineis ebuli bacis minioque rubentem.

'ovipilio' (with which we may perhaps compare οἰοπόλος, and possibly the root 'pell' in 'compellere,' 'depellere'), and that there may have been two forms of the word, 'opilio' and 'upilio,' like 'bobus' and 'bubus' from 'bovibus,' each of them long. Unfortunately the passage in Plautus does not enable us to determine the quantity: indeed it rather tends to complicate the question further, by raising a doubt about the second syllable, which there must be scanned as long, unless we admit a hiatus. Thus it is possible that 'upilio.' may be intended by Virgil to be scanned as a trisyllable, the lengthening of the first vowel being explained as above. The 'opilio' is mentioned by Cato R. R. 10 among the staff of farm labourers, one being required for a property of two hundred and forty jugera. 'Subulci' is the reading of all the MSS., 'bubulci,' which Heyne retained and Voss defends, being due to the earlier modern critics (Parrhasius, Ursinus, Erythraeus, Stephanus, Cerda: see Taubmann's note). The reasons alleged for the change were, the parallel passage in Theocr. 1. 80, where swineherds are not named, the absence of any mention of swineherds elsewhere in the Eclogues, only cowherds, shepherds, and goatherds, according to Donatus in his Life of Virgil, coming within the dignity of pastoral poetry, the probability that Menalcas from his occupation is himself intended for a swineherd, the allusion in two passages of Appuleius (Flor. p. 761. Apol. p. 416) to Virgil's 'opiliones' and 'bubsequae,' a quotation in Terent. Maur. v. 1191, where however 'subulci' has recently been restored on MSS. authority, and the epithet 'tardi,' which is supposed to point to the motion of cows, and consequently of cowherds. In reply it is sufficient to say that swine are elsewhere referred to by Virgil (G. 1. 400., 2. 72, 520) as belonging to rustic life, while, as Voss admits, there is a distinct propriety in mentioning them here, as they were plentiful in Arcadia: that the passages in Apul. do not prove that he read 'bubulci,' which indeed would not necessarily be synonymous with 'bubsequae,' the former word generally meaning a ploughman, not a herdman: and that 'tardi' implies no more than weariness with their day's labour, which might easily be conceived of a swineherd, even if we had not Eumaeus' complaint of the hardship of the life, Od. 14. 415 foll.

20.] Menalcas is probably a husbandman who has been gathering and steeping acorns, which were the food not only of swine, but, in the winter, of cattle also. Wagn. refers to Cato 54, "Ubi sementim patraveris, glandem parari legique oportet et in aquam conjici. Inde semodios singulis bubus in dies dari oportet." This explains both 'hiberna' and 'uvidus.' For the time of year see Introd.

21.] Theocr. 1. 81 foll. 'Apollo' appears as the god both of the poet and the shepherd.

22.] 'Tua cura,' 1. 58. 'She for whom you care so cares nought for you.'

23.] See Introd.

24.] 'Silvanus,' G. 1. 20., 2. 494, A. 8. 600. Dict. Biogr. Wund. seems right in replacing the comma, omitted by Heyne, after 'honore,' so as to make v. 25 epexegetical of 'venit agresti honore.' With the construction he comp. Juv. 11. 106, "clipeo venientis et hasta." 'Honore' is here 'beauty' or 'ornament,' like 'decus,' as in G. 2. 404, &c.

25.] Imitated from Lucr. 4. 587, "Pan Pinea semiferi capitis velamina quassans," a passage which Virgil has more than once had before him: see on 2. 24., 6. 27. 'Quassans' here expresses the size and length of the fennel and lilies. The use of fennel flowers for garlands is vouched for by Pliny, 21. 9, referred to by Voss.

26.] Virgil lays stress on his having been allowed to look on Pan, as he was a formidable personage (Theocr. 1. 16 foll.), and the sudden sight of him produced madness, hence called 'panic' (Eur. Rhes. 36, &c.). See on 6. 13, 24.

27.] The details vouch for the reality of the vision, perhaps in a spirit of rustic sim-

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Ecquis erit modus? inquit; Amor non talia curat;
Nec lacrimis crudelis Amor, nec gramina rivis,
Nec cytiso saturantur apes, nec fronde capellae.
Tristis at ille: Tamen cantabitis, Arcades, inquit,
Montibus haec vestris: soli cantare periti
Arcades. O mihi tum quam molliter ossa quiescant,
Vestra meos olim si fistula dicat amores!
Atque utinam ex vobis unus, vestrique fuissem

plicity. Both the Greeks and Romans seem not infrequently to have painted their gods red (see Plutarch, Qu. Rom. 98, and other passages referred to by Voss), especially perhaps the deities of the country, such as Bacchus and Priapus, which probably accounts for the trick played on Silenus in 6. 22. In Tibull. 2. 1. 55 the rustic worshipper of Bacchus paints himself with vermilion ('minium'): and Pliny tells us (33. 36) that the bodies of generals who triumphed were coloured with the same substance. "The Latin 'minium' was the sulphate of mercury, the Greek κιννάβαρι, our cinnabar or vermilion. It came chiefly from Spain, whose quicksilver mines of Almadea are still prolific." Keightley.

28.] "Sed quis erit modus?" A. 4. 98. 'Amor non talia curat' answers to Theocritus' ἀφρόντιστος Ἔρως. Pan, as Serv. remarks, may be speaking from his own experience, "bethinking him," in Keats' words, "how melancholy loath he was to lose fair Syrinx."

29, 30.] Pan, as the patron of rural life, chooses his images from the country. Voss observes that he is elsewhere connected with bees, being called μελισσοσόος in the Anthology, while honey is offered to him Theocr. 5. 58. Is it merely by accident that in the song to Pan, just quoted, in Keats' Endymion, book 1, 'yellow-girted bees' are said to 'foredoom their golden honeycombs' to him? For 'gramina rivis' see 3. 111., G. 1. 269. 'Cytiso apes:' "Cytisum in agro esse quam plurimum maxime refert, quod gallinis, apibus, ovibus, capris, bubus quoque et omni generi pecudum utilissimus est," Col. 5. 12. It is not named in G. 4. 'Fronde' seems to mean leaves stripped for fodder: otherwise we should have expected some other tree to be particularized as a pendant to 'cytisus.'

31—43.] 'So they: but Gallus replied: Let me be remembered in your songs, Arcadians; would that I only had been one of you, living your life and enjoying my love; even Lycoris might have stayed with me then.'

31.] Doubts about the pointing of this line existed as early as the time of Serv., who rightly decides that 'tamen' forms part of Gallus' speech. It is more easy to feel the force of the word here than to define it. Wagn. seems right in saying that it naturally introduces a consolatory thought, as in A. 4. 329., 10. 509., though he spoils the effect by referring it directly to what goes before: "licet sciam nullum amoris esse remedium in luctu et lacrimis, iuvat tamen indulgere huic dolori, quod meos amores non tacebunt Arcadiae pastores." Serv. shows a truer appreciation: "licet ego duro amore consumar, tamen erit solatium, quia meus amor erit vestra cantilena quandoque," adding, not less justly, "videtur enim neque objurgationes neque consolationes (sc. deorum) recipere obstinate moriturus: nihil enim ad dicta ab eis respondit." In English we may perhaps express it, 'you will sing for me, though, when I am gone.' 'Cantabitis' seems to be used in an imperative sense, as in Hor. 1 Ep. 13. 2, &c., the speaker assuming what he desires. 'Quiescant,' v. 33, shows that it can scarcely be an ordinary future.

32.] 'Montibus' seems to be the dative, as in 2. 5, "Montibus et silvis studio iactabat inani," rather than the local ablative. 'Haec' is explained by 'meos amores,' v. 34. 'Soli cantare periti Arcades' may be either a vocative in apposition, or a separate sentence, 'none but Arcadians know how to sing,' which last seems preferable. For the general sense comp. note on 7. 4.

33.] One of the countless variations of the common formula, 'Sit tibi terra levis.'

35.] The feeling is like that of 2. 28 foll., a comparison of which will show that Gallus does not wish, as Voss thinks, to be a slave in Arcadia, as if even the lowest condition there would be bliss, but merely to take part in their simple rustic life. At the same time it is not wrong to bear in mind that in Italy, at least, such occupations would probably imply slavery, as it helps us to estimate the reality of the feeling ex-

Aut custos gregis, aut maturae vinitor uvae!
Certe, sive mihi Phyllis, sive esset Amyntas,
Seu quicumque furor,—quid tum, si fuscus Amyntas?
Et nigrae violae sunt et vaccinia nigra—
Mecum inter salices lenta sub vite iaceret;
Serta mihi Phyllis legeret, cantaret Amyntas.
Hic gelidi fontes, hic mollia prata, Lycori,
Hic nemus; hic ipso tecum consumerer aevo.
Nunc insanus amor duri me Martis in armis
Tela inter media atque adversos detinet hostis:
Tu procul a patria—nec sit mihi credere tantum!—

pressed in the Eclogues. See the general Introduction.

36.] 'Vinitor uvae' is a pleonasm (not unlike the Homeric νέκταρ' ἰφυοχόει), introduced doubtless on account of the epithet 'maturae' and the picture of the vintage thus presented to the mind.

37.] In Arcadia he could have found some rustic love, and their mode of life would have kept them united. The passage is slightly imitated from Theocr. 7. 86 foll. 'Certe,' 'at any rate.' 'I could have counted on having my love, whoever it might be with me.' In 'esset—iaceret,' &c. the tense is changed from 'fuissem,' as Gallus is speaking of what, had his lot been cast in Arcadia, might then be going on.

38.] 'Furor,' like 'cura,' v. 22, 'ignis,' 3. 66.

39.] Theocr. 10. 28, καὶ τὸ ἴον μέλαν ἐντί, καὶ ἁ γραπτὰ ὑάκινθος. Comp. also E. 2. 16 foll.

40.] The association of the willow with the vine has caused a good deal of perplexity. Vines, however, seemed to have been trained on willows in the 'Gallicum arbustum,' or 'rumpotinum,' as Columella tells us (5. 7), though he himself thinks the practice prejudicial to the vine, and only allows it when no other tree can be found. Voss puts a comma after 'salices,' making 'lenta sub vite' mark a different spot, which is to a certain extent countenanced by Theocr. 7. 88, ὑπὸ δρυσίν, ἢ ὑπὸ πεύκαις, but can hardly stand from the harshness of the omission of 'aut.' Schrader ingeniously proposed 'inter calices,' which would answer to 'sub arta Vite bibentem,' Hor. 1 Od. 38. 7.

42.] 'But why dream of Phyllis and Amyntas? Why might I not be enjoying this life with Lycoris?' The line is imitated from Theocr. 5. 33, where one shepherd points out to another a place for singing in.

43.] 'Here we might grow old together, decaying by mere lapse of time.' 'Aevum' is not old age, here or elsewhere in Virgil, but simply time or time of life, the notion of old age coming from the context. See on A. 2. 435, 509., 8. 307., 11. 85.

44—49.] 'As it is, I am mad enough to serve in the wars, and you have gone to those wintry Alps—may the frost and ice spare you!'

44.] Heyne had long ago remarked that 'Martis' might be taken either with 'amor' or with 'armis;' the former view, however, has been ignored by most of the editors, except Forb., who quotes two strongly parallel passages, "Accendamque animos insani Martis amore," A. 7. 550; "Saevit amor ferri et scelerata insania belli," ib. 461, though he himself would connect 'Martis,' not very judiciously, with both. Love can have had nothing to do with keeping Gallus in the camp away from Lycoris; and to say with Catrou and Ruaeus that his passion drove him to the war in despair is to say what Virgil does not say, and no authority confirms. On the other hand the connection 'insanus amor Martis' is recommended by the whole tone of the passage, 'Would I had been a peaceful shepherd, living my life and loving my love! but military madness has made me a soldier, and my love has easily left me.' Heyne read 'te' from a conjecture of Heumann, supposing that Lycoris had gone after a soldier lover, leaving Gallus to pastoral poetry and sorrow: but see the Introduction. 'Nunc,' as things are, used frequently to contrast an actual state with a hypothesis. Forb. comp. Tibull. 1. 10. 11 foll. "Tunc mihi vita foret ... nunc ad bella trahor," where the subject as well as the expression is more or less similar.

46.] 'Tantum' seems best taken as equi-

Alpinas, ah dura, nives et frigora Rheni
Me sine sola vides. Ah, te ne frigora laedant!
Ah, tibi ne teneras glacies secet aspera plantas!
Ibo, et, Chalcidico quae sunt mihi condita versu
Carmina, pastoris Siculi modulabor avena.
Certum est in silvis, inter spelaea ferarum
Malle pati tenerisque meos incidere amores
Arboribus; crescent illae, crescetis, amores.

valent to 'tantam rem,' the object of 'credere,' as 'credita res' is used A. 2. 196, of a thing believed. 'Would that I might find myself unable to believe it!' Heyne comp. Tibull. 3. 4. 82, "Ah ego ne possim tanta videre mala!" 'Procul tantum' (6. 16 note) would be out of place here, besides the harshness of separating the words, and 'tantum' with 'nives vides' would be exceedingly weak. Serv. says on this line that all these verses are really Gallus' own, extracted from his poems; but he does not say where the extract begins or ends.

47.] Humboldt (Cosmos, vol. ii. Sabine's trans.) instances the uniform language of the Romans about the savageness and physical discomforts of the Alps as a proof of their insensibility to beauty of scenery. So there is nothing in the Prometheus to show that Aeschylus felt with any distinctness the sublimity of the landscape, on which a modern poet could hardly have failed to dwell. 'Frigora' is in itself no more than cold weather or winter, as in v. 65, but in connexion with 'Rheni' it may imply that the river is frozen. In that case, 'frigora laedant' in the next verse will be the same as "glacies secet aspera plantas," v. 49. 'Dura:' the same hardness of nature which steeled Lycoris against Gallus' love would lead her to brave the Alpine snows. Comp. such passages as Hor. 1 Od. 3. 9 foll.

48.] Voss comp. Prop. 1. 8. 7, "Tu pedibus teneris positas fulcire pruinas, Tu potes insolitas, Cynthia, ferre nives?" Emm. comp. Ov. M. 1. 508, "ne prona cadas, indignave laedi Crura secent sentes," which seems to show that Virgil here may be expressing a caution rather than a wish.

50—61.] 'I will turn my poems into pastorals, and record my love on the barks of trees; I will hunt with the nymphs and the shepherds, in the hope—a vain hope—of cure.'

50.] Gallus had translated or imitated Euphorion of Chalcis, whose poems, chiefly mythological and of the Alexandrine school, are enumerated in Dict. Biog. As he is said to have been imitated also by Tibullus and Propertius, it seems likely that his elegiac poems may have been those most in favour at Rome: and these accordingly may have been the poems which Gallus put into a Roman dress (possibly in his elegies to Lycoris), and which he now proposes to adapt to the pastoral model of Theocritus. (For other conjectures see Heyne's Excursus.) How the adaptation was to be made is not very easy to see, unless we suppose that Gallus was to speak of himself and his sufferings in pastoral phraseology, changing his actual circumstances into the accidents of a shepherd's life, as Virgil has done for him in this Eclogue. Euphorion was popular in the time of Cicero, who complains (Tusc. 3. 19) of his being preferred to Ennius by the taste of the day, and elsewhere (Div. 2. 64) speaks of his obscurity, a common Alexandrian vice, which, however, seems to have recommended him to Tiberius (Suet. Tib. 70).

51.] 'Modulabor,' 5. 14. The image by which the change is expressed is that of setting to tune or playing verses already composed.

52.] 'Spelaea,' σπήλαια, a word which seems not to occur again till Claudian (B. Get. v. 354), who doubtless copied Virgil, unless we except the author of the Ciris (v. 466).

53.] 'Malle,' rather than live a soldier's life. 'Pati,' absolutely; "Disce sine armis Posse pati," Lucan 5. 313. "Et nescis sine rege pati," Id. 9. 262, quoted by Emm. —as we should say, 'to get through life.' 'Amores' used as Ovid uses it as the title of his poems. Perhaps it may have been the title of Gallus' elegies, as the words of Serv. (on v. 1) are "amorum suorum de Cytheride libros scripsit quattuor." With the whole passage comp. Prop. 1. 18. For carving verses on trees see 5. 13.

54.] Heyne comp. Ov. Her. 5. 23, "Et quantum trunci, tantum mea nomina crescunt. Crescite, et in titulos surgite recta meos." Perhaps Virgil may mean, as Voss thinks, not merely that the verses will grow

Interea mixtis lustrabo Maenala Nymphis,
Aut acris venabor apros. Non me ulla vetabunt
Frigora Parthenios canibus circumdare saltus.
Iam mihi per rupes videor lucosque sonantis
Ire; libet Partho torquere Cydonia cornu
Spicula.—Tamquam haec sit nostri medicina furoris,
Aut deus ille malis hominum mitescere discat!
Iam neque Hamadryades rursus nec carmina nobis
Ipsa placent; ipsae rursus concedite silvae.
Non illum nostri possunt mutare labores,
Nec si frigoribus mediis Hebrumque bibamus
Sithoniasque nives hiemis subeamus aquosae,

with the tree, but that the passion will increase.

55.] He will throw himself into the hunting part of a shepherd's life (2.29 note). 'Mixtis Nymphis,' a common variety for 'mixtus.' "Mixtoque insania luctu," A. 10. 871. The nymphs of the wood and mountain would take part in the chase, as when they attend on Diana, Hom. Od. 6. 105. 'Lustrare' need not refer specially to dancing, as Voss thinks, though that may have been the motion in the chase (comp. A. 1. 499). With the passage generally comp. G. 3. 40 foll.

56.] 'Aut' merely distinguishes the actual chase from its preliminaries. So A. 1. 322. "errantem .. succinctam ... aut spumantis apri cursum clamore prementem."

57.] 'Parthenios,' Dict. Geogr., agrees with the Arcadian scenery. 'Canibus circumdare saltus,' G. 1. 140. See on 6. 56.

58.] 'Lucosque sonantis,' with the cry of the hunt (G. 3. 43). The same words occur G. 4. 364, where the noise is that of water.

59.] 'Partho' and 'Cydonia' ("Gnosia spicula," A. 5. 306), the Cretan reeds being especially good for arrows, are probably literary epithets (note on 1. 55). 'Cornu' for a bow of horn, A. 7. 497. See the description of Pandarus' bow, Hom. Il. 4. 105 foll. 'Torquere,' improperly used of shooting an arrow, as in A. 5. 497.

60.] In the full burst of his enthusiasm he feels that he is deluding himself, as Heyne remarks. 'Sint' was adopted by Heyne after Heins. from the Med., but Wagn. justly regards this as a case of the confusion of numbers, not uncommon even in the best MSS. (see on 6. 30), 'haec' having been wrongly supposed to refer to 'spicula.'

61.] 'Ille,' whom we know so well—too well to think him capable of pity. So 'illum,' v. 64.

62—69.] 'No, woodland and song are delusions after all; love is not to be baffled by the most violent change of scene—we have only to give way to him.'

62.] 'Iam' expresses that the change of feeling is already begun. 'Hamadryades,' referring to the nymphs of v. 55. 'Rursus' is restored by Wagn. here and in the next line, with the remark that in the best MSS. 'rursum' is generally found only before a vowel.

63.] 'Ipsa' emphasizes the second negative clause, as in A. 4. 601, "non socios, non ipsum absumere ferro Ascanium?" Songs had formerly been his especial passion. So 'ipsae silvae,' because it is the whole of woodland life that he quarrels with. 'Concedite:' "Concedite atque abscedite, omnes de via decedite," Plaut. Amph. 3. 4. 1: a less courteous phrase than 'vivite silvae,' 8. 58.

64.] 'He is not one on whom any hardships of ours (see the preceding and succeeding verses) can work a change.' Both hardship and effort seem included in 'labores' here. 'Mutare,' of effecting a change in a person, A. 5. 679., 12. 240. The sentiment resembles that of Horace's well-known line, "Caelum non animum," &c.

65.] Imitated from Theocr. 7. 111, where the subject is a menace to Pan. The Hebrus, spoken of by Hor. 1 Ep. 3. 3, as "nivali compede vinctus," was, as Forb. remarks, one of the first ice-bound rivers which the Romans had encountered in their expeditions. Virgil may be thinking of hunting in winter, as in v. 56, but there is nothing to fix it definitely.

66.] 'Sithonia,' Dict. Geogr. "Memphin carentem Sithonia nive," Hor. 3 Od.

Nec si, cum moriens alta liber aret in ulmo,
Aethiopum versemus ovis sub sidere Cancri.
Omnia vincit Amor; et nos cedamus Amori.

Haec sat erit, divae, vestrum cecinisse poetam,
Dum sedet et gracili fiscellam texit hibisco,
Pierides; vos haec facietis maxima Gallo,
Gallo, cuius amor tantum mihi crescit in horas,
Quantum vere novo viridis se subiicit alnus.
Surgamus: solet esse gravis cantantibus umbra;
Iuniperi gravis umbra; nocent et frugibus umbrae.
Ite domum saturae, venit Hesperus, ite capellae.

26. 10. The second syllable is long in Hdt. 7. 122, but shortened by Lycophron v. 1357 and the Latin writers. 'Aquosae,' as Wagn. observes, is an epithet of an Italian rather than of a Thracian winter. "Dum pelago desaevit hiems et aquosus Orion," A. 4. 52. "Torquet aquosam hiemem," A. 9. 671. 'Frigoribus mediis' belongs to this line as well as the former, as 'Hebrumque' seems to show. See, however, on G. 2. 119.

67.] 'When the elm is parched to the quick,' 'liber' being the inner bark. 'Liber moriens,' however, is a somewhat extravagant expression, and it may be worth while suggesting as a possibility that 'aret Liber' may be the true reading. Comp. 7. 57, "Aret ager: vitio moriens sitit aeris herba: Liber pampineas invidit collibus umbras." The elm and vine together would not be more inappropriate in Aethiopia than the elm alone, if Virgil means anything more by the clause than to mark the time.

68.] 'Should ply a shepherd's calling in Aethiopia,' as Pan in Theocr. 1. c. is told παρ' Αἰθιόπεσσι νομεύοις, with reference rather to his own habits than to their fitness for the country. 'Versemus,' perhaps a translation of the Greek πολεῖν: though the word was doubtless chosen to express the long weary wanderings of a shepherd in the desert, for which Voss refers to G. 3. 339 foll. 'Cancri:' "Aestus erat mediusque dies, solisque vapore Concava litorei fervebant brachia Cancri," Ov. M. 10. 126.

69.] 'Since love conquers everything, change of climate, occupation and all, why should I hold out?'

70–77.] 'So much for my pastoral song for Gallus; may it be worthy of my ever-growing love for him! A shepherd must not remain in the shade too long, and the flock must be driven home.'

70.] 'Divae:' see on v. 9.

71.] 'Hibisco,' 2. 30. Basket-work is the shepherd's employment for idler hours. See on 2. 71. The object of the 'fiscella' is shown by the imitation in Tibull. 3. 15, "Tum fiscella levi detexta est vimine iunci, Raraque per nexus est via facta sero." See also Col. 7. 8.

72.] 'Slight as this is, you will make it of highest worth for Gallus,' will give it a peculiar charm in his eyes: "quae Maxima semper Dicetur nobis, et erit quae maxima semper," A. 8. 271.

73.] 'My love for Gallus grows as fast, hour by hour, as the alder in spring.' Ursinus comp. Pind. Nem. 8. 40, αὔξεται δ' ἀρετά, χλωραῖς ἐέρσαις ὡς ὅτε δένδρεον ᾄσσει.

74.] 'Vere novo,' as the growing time, G. 2. 323 foll. 'Se subiicit,' ib. 19.

75.] 'Gravis umbra.' Comp. Lucr. 6. 783, "Arboribus primum certis gravis umbra tributa est Usque adeo, capitis faciant ut saepe dolores, Si quis eas subter iacuit prostratus in herbis." 'Cantantibus,' to those who sit and sing under them —not with reference to any effect on the voice, as Dryden translates it.

76.] 'Iuniperi,' 7. 53. He is sitting then under a juniper. Martyn declares that the smell of the juniper is considered wholesome; but Heyne refers to Apoll. Rh. 4. 156, where Medea uses a branch of juniper as the vehicle for sprinkling her drugs on the dragon's eyes, as a proof that the ancients thought there was something prejudicial about it. "Nocent et frugibus umbrae,' G. 1. 121. The fact seems mentioned here as a shepherd's way of confirming his statement—'It is bad singing in the shade: why, shade does harm to the crops.'

77.] For the turn of the line comp. 1. 75., 7. 44; for the sense, 6. 85, 86. 'Venit,' of a star rising, as in 5. 82 of a wind getting up.

NOTE ON THE SCENERY ABOUT MANTUA.

Readers of Eustace's Classical Tour through Italy may remember that while asserting that "Virgil's Pastorals ought in general to be considered not as pictures of real scenery .... but as mere *lusus poetici* composed in imitation of Theocritus," he excepts the descriptive passages in the First, Seventh, and Ninth Eclogues, and discovers the place

> qua se subducere colles
> Incipiunt, mollique iugum demittere clivo

in the neighbourhood of Valeggio, "near which town they (the hills) begin to subside, and gradually lose themselves in the immense plain of Mantua." There, and no where else on the banks of the Mincius, he finds the rocks, crags, and mountains of the first Eclogue. (Tour, vol. i., pp. 217 foll., third edition.) I have applied to Mr. Keightley on the subject, and have pleasure in extracting part of the answer with which he has favoured me. "All I can tell you is that on my arriving in Mantua in company with two French gentlemen, whose sight was better than mine, we all ascended the Torre di Gabbia to view the surrounding country, which I swept with a good opera-glass, and we came, without a moment's hesitation, to the conclusion expressed in p. 15 of my Virgil. I had intended walking out to Pietola, but from the view I had of it I saw that it would be quite a work of supererogation. Next day a gentleman who resided in Cremona accompanied us to Milan, when, finding that he was a sportsman and was in the habit of traversing the country in all directions, I asked him about rocks, &c., and he assured me there was no stone at all in the plain—nothing but *gesso*, sulphate of lime."

I ought also to mention that, according to Eustace, "the 'spreading beech' still delights in the soil and adorns the banks of the Mincius in all its windings."

So far as Virgil is concerned, it is obvious that the question is an unimportant one, as it is admitted on both sides that the scenery of the Eclogues is generally Theocritean, but that the actual features of the Mantuan district are represented in one or two exceptional instances.

ON

THE LATER BUCOLIC POETS OF ROME.

If bucolic poetry found no cultivators at Rome before the time of Virgil, it does not seem to have enjoyed much more popularity afterwards. Wernsdorf (Poetae Latini Minores, vol. 2, praef. pp. vi, vii), who wonders that it should not have flourished more among a people originally sprung from shepherds and preserving the recollection of their origin by annual festivals, and inclines to lay the blame on the luxurious temper of the great city, as being naturally antagonistic to a taste for rustic simplicity, is sufficiently explicit in his testimony to the fact, stating that no trace can be discovered of the existence of any bucolic writer earlier than Calpurnius, while the pastoral poets of a later period, with the exception of Nemesianus, who, in his view, as we shall see, is not really one of them, are inelegant and hardly worth reprinting. Calpurnius and Nemesianus themselves cannot be said to stand high in the list of post-Augustan authors; but as they happen to fall within the classical period, as commonly understood, and conform more closely than their successors to the Theocritean or Virgilian type in the treatment of their subject, perhaps a brief account of them may not be unacceptable.

At the outset we are met by a critical question, affecting the authorship of the works which bear their name. These amount jointly to eleven pastorals, most of them averaging less than one hundred lines. All of them were assigned by the five first editions, following the majority of the MSS., to a single writer, T. (or, as the first edition gives it, after one MS., C.) Calpurnius Siculus. The sixth edition, 'impressum Parmae per Angelū Ugoletū,' without a date, but referred by Ulitius to the year 1500, made a division of the authorship, attributing the seven first pastorals to Calpurnius, the remaining four to [M. Aurelius Olympius] Nemesianus, on the authority of a 'most ancient and correct' MS. from Germany belonging to Thadaeus Ugoletus. It also prefixed a title to the bucolics of Calpurnius, inscribing them to this same Nemesianus. This arrangement seems to have been followed almost unhesitatingly by subsequent editors till the time of Janus Ulitius, who, in his 'Venatio Novantiqua' (Elzevir, 1645, an edition of the didactic writers on hunting, together with the pastorals of Calpurnius and Nemesianus),

stated reasons for restoring the whole to Calpurnius. The tide now turned: Burmann, in the preface to his 'Poetae Latini Minores' (Leyden, 1731), accepted Ulitius' view, though, like him, he did not venture in his text to disturb the received division: and Wernsdorf, fifty years afterwards, in his preface cited above, and in an introductory essay on Calpurnius and his Eclogues, enforced the same doctrine by an array of arguments which till very lately were generally supposed to have set the question at rest. The main considerations on which he relies are the absence of any mention of Nemesianus as a pastoral writer by Vopiscus, who alludes to his other works, as well as by the earlier scholars after the revival of learning, the fact that no MS. containing his undisputed works contains these pastorals, the insufficiency of a single MS. authority, the self-contradictory character of the testimony supplied by the Parma edition, which apparently shows that in that single MS. the arrangement had been tampered with by a later hand, the similarity of the style of the two sets of poems, 'ut lac lacti simillimus,' and the probability that Calpurnius would write neither more nor less than eleven pastorals, that being the number of the Idyls of Theocritus which may fairly be called rustic proper—an argument somewhat recondite in itself, and depending on a proposition which has itself to be supported by a good deal of wire-drawn reasoning, of too special a character to be detailed here. So matters appear to have stood till the publication of Maurice Haupt's 'De Carminibus Bucolicis Calpurnii et Nemesiani Liber' (Leipsic, 1854). In this monograph, which in its comprehensive knowledge and ingenuity of conjecture is a fair specimen of the best German scholarship of our day, the divided authorship of these Eclogues is strongly asserted. Rejecting considerations grounded on the literary character of the several poems as too dependent on individual taste to furnish material for argument, the writer points out one remarkable peculiarity which discriminates the undisputed Calpurnian Eclogues from the others, the absence of elisions in any foot but the first, most of the few apparent exceptions being shown either to arise from false readings, or to be such as really prove the rule—a degree of strictness transcending that of Tibullus, Lygdamus, and Ovid, who are particular only not to elide long vowels after the first foot, whereas Calpurnius does not elide long vowels at all. From this positive proof of a distinction of authors, a proof all the stronger as being furnished, as it were, unconsciously by the poems themselves, he proceeds to controvert Wernsdorf's arguments for identity. The argument drawn from the supposed number of the rustic idyls of Theocritus he meets not only by denying the proposition on which it rests, but by showing how easily a counter argument might be constructed to prove that Calpurnius wrote only seven Eclogues, because, according to Servius, only seven of Virgil's are rustic proper. Werns-

dorf had passed lightly over an apparent objection to his theory founded on the similarity of passages in the earlier Eclogues to passages in the later, alleging other instances in which poets repeat themselves: Haupt contends that this does not touch the case of the third and ninth Eclogues, the latter of which is an obvious though unskilful imitation of the former. Having thus, as he conceives, shown that the poems in question cannot be by Calpurnius, he endeavours to prove that they are rightly attributed to Nemesianus, pointing out some resemblances between them and Nemesianus' Cynegetica, and urging that the silence of Vopiscus is not of that kind which would establish a negative. He shews that the MS. evidence for divided authorship, instead of resting on a single copy, is really supported by two others, one of them the best of all, the Neapolitan, and by the tradition of a third; while he considers the inscription of Calpurnius' Eclogues to Nemesianus to have arisen from a confusion between the concluding 'Explicit Calpurnii bucolicon' and the opening 'Aurelii Nemesiani Carthaginiensis bucolicon incipit,' which would follow it immediately, and cites other instances of similar amalgamations by transcribers. Lastly, he separates the two poets, who had been previously supposed to be contemporaries, by a gulf of more than two centuries, leaving Nemesianus at the date to which he is commonly fixed by external evidence, the date of the emperor Carus and his sons, and advancing Calpurnius, whose ordinary date rests partly on the inscription to Nemesianus mentioned above, partly on an arbitrary identification of him with a certain Junius Calpurnius, named by Vopiscus as the emperor's 'magister memoriae,' to the time of Nero, to whose reign he points out several allusions in the Eclogues. I am not aware whether any attempt has been made to invalidate this chain of reasoning, which certainly seems to me to be on the whole a strong one: at any rate, I may perhaps be allowed to assume Haupt to be in possession of the field, and speak of Nemesianus as the author of four out of the eleven pastorals.

Calpurnius' first Eclogue is a sort of imitation of the Pollio, introduced by a dialogue between two shepherds, brothers, Ornitus and Corydon, who, as they take refuge from the heat in a cave sacred to Faunus, observe some verses carved on a beech tree, apparently, so it is intimated, by the prophetic god himself. In these verses Faunus, in language reminding us sometimes of Virgil's Daphnis, sometimes of Jupiter's speech to Venus in Aeneid 1, sometimes again of the portents at the end of Georgic 1, announces that the golden age has come, that justice has returned under the auspices of the youth who became a pleader in his mother's arms—an allusion, Haupt thinks, to the early forensic efforts of Nero—that civil war shall be bound in chains, the senate no longer be sent to the block, and civic honours no more be a mockery—in confirmation of which blissful prediction he points to the meteor, then

shining, not with a bloody glare, but in a clear sky. The brothers receive the intimation with becoming awe, and resolve to record the verses, in the hope that Meliboeus—perhaps Seneca, perhaps, as Haupt thinks more probable, C. Calpurnius Piso—may convey them to the ears of Augustus. The MSS. give this Eclogue the somewhat inappropriate title *Delos*, which may have arisen, as Wernsdorf suggests, from an association in the transcriber's mind between the prophetic island and prophecy of any sort.

The second Eclogue is called *Crocale*, from a maiden with whom Astacus, a gardener, and Idas, a shepherd, are in love, and whom they accordingly celebrate in amoebean strains, with their respective produce as the stakes, Thyrsis as the umpire, and Faunus and the Satyrs, the Dryads and Naiads, 'sicco Dryades pede, Naides udo,' and all nature, animate and inanimate, as the audience. They appeal to their patron gods, talk of their respective occupations, vie with each other in offers to any deity who will bring the absent Crocale, enumerate their wealth, boast of their personal attractions, and finally are each reminded that it is time to go home. Thyrsis pronounces them equal in the following words:

> "Este pares, et ob hoc concordes vivite: nam vos
> Et decor, et cantus, et amor sociavit, et aetas."

The third Eclogue, entitled *Exoratio*, is pronounced by Scaliger to be "merum rus, idque inficetum:" and certainly, though its coarseness may be paralleled from Theocritus, it is not what we should have expected from an imitator of Virgil. Iolas, on asking another shepherd, Lycidas, after a stray heifer, finds that he can think of nothing but Phyllis, who has deserted him. Lycidas had discovered her under a tree, singing with his rival Mopsus, and inflicted personal chastisement on her: on which she had run off to her friend Alcippe, declaring that she would live with Mopsus for the future. The forsaken lover now wishes for her back on any terms, and bethinks himself of sending her a poetical entreaty, which Iolas good-naturedly offers to convey. It is accordingly recited by Lycidas, and taken down by Iolas on cherry-bark—a piteous composition, describing the lover's desolate condition, reminding Phyllis of her past pleasure in his society, comparing his personal attractions and his wealth with those of Mopsus, offering to let her bind his vindictive hands—hands which nevertheless had given her many presents—sneering at Mopsus' poverty, and finally threatening that the lover will hang himself in the event of rejection from the tree which first made him jealous. Iolas promises to report it, and is rewarded at the same moment by the sight of his heifer, which he kindly sets down as an omen of his friend's success.

The fourth Eclogue, *Caesar*, is again political. Meliboeus, the shep-

herd-poet's patron, finds Corydon meditating a more than rustic song in praise of Caesar, a design in which his younger brother Amyntas is also anxious to join. The patron reminds Corydon that he had often warned his brother against the thriftless occupation of singing, and is told that it is his own kindness which has placed them both above want, and has given them the means of thinking of such pursuits. As the lines may, perhaps, possess some biographical interest, though the images are obviously borrowed from Virgil's first Eclogue, it may be worth while to quote them, by way of a specimen of the poet's manner:

"Haec ego, confiteor, dixi, Meliboee: sed olim:
Non eadem nobis sunt tempora, non Deus idem:
Spes magis arridet. Certe ne fraga rubosque
Colligerem, viridique famem solarer hibisco,
Tu facis, et tua nos alit indulgentia farre.
Tu, nostras miseratus opes docilemque juventam,
Hiberna prohibes ieiunia solvere fago.
Ecce nihil querulum per te, Meliboee, sonamus,
Per te secura saturi recubamus in umbra,
Et fruimur silvis Amaryllidos, ultima nuper
Litora terrarum, nisi tu, Meliboee, fuisses,
Ultima visuri, trucibusque obnoxia Mauris
Pascua Geryonis, liquidis ubi cursibus ingens
Dicitur occiduas impellere Baetis arenas.
Scilicet extremo nunc vilis in orbe iacerem,
Ah dolor! et pecudes inter conductus Iberas
Irrita septena modularer sibila canna,
Nec quisquam nostras inter dumeta Camenas
Respiceret, non ipse daret mihi forsitan aurem,
Ipse Deus, vacuam, longeque sonantia vota
Scilicet extremo non exaudiret in orbe."

Meliboeus, after deprecating an expression in which Corydon apparently speaks of himself as successor of the great Tityrus (doubtless Virgil), consents to listen to an amoebean song from the brothers in honour of the emperor. They invoke Caesar, speak of his superhuman power in calming the woods, rendering the cattle prolific, and fertilizing the country, of the freedom to dig treasure and celebrate rural festivities, and the general security enjoyed under his reign, and finally hope that this Deity may live and rule for ever on earth. Meliboeus compliments them on the improvement in their singing which the change of subject has produced, and Corydon in return hopes that he will prove a second Maecenas to a second Virgil, introducing him to the imperial city, and bidding him rise from rural to martial strains.

Mycon, the fifth Eclogue, is a kind of Georgic in a bucolic form. The person who gives it its title, an old shepherd, takes the opportunity of a mid-day sitting in the shade to lecture a young pupil on the care of

sheep and goats, the times for grazing and milking, the cautions to be observed in shearing, the remedies for wounded sheep, the best kind of winter fodder, in a speech of 120 lines, rather closely studied after the third Georgic of Virgil.

A pastoral quarrel, *Litigium*, is the subject of the sixth Eclogue. Lycidas is informed by Astilus that he has just arrived too late for an amoebean contest between Nyctilus and Alcon, in which the latter has been conqueror. Lycidas has a different opinion of the prowess of the combatants, arraigns the judgment, and challenges the judge. A contest is agreed on, Astilus wagering a stag, Lycidas a horse, and Mnasylos, the umpire, bids them sing of their respective loves. But a taunt from Lycidas rouses his rival, and they appear to be coming to blows, when they are stopped by Mnasylos, who declines to have anything to do with this physical encounter, and ends an Eclogue, not unreasonably pronounced by Barth and Wernsdorf the most unsuccessful of Calpurnius' bucolic efforts.

In the seventh and last Eclogue, to which a transcriber has given the not very appropriate title of *Templum*, the chief speaker is a shepherd, newly returned from town, and full of a show which he has seen in the amphitheatre, where he has been particularly struck with the beauty of the building and the variety of the wild beasts. He is congratulated on being young when this glorious age is beginning, and questioned about the personal appearance of the imperial deity. The answer which he gives is complimentary enough as far as it goes, but conveys little information, and certainly forms rather an abrupt termination to an Eclogue assumed to be the last of the series.

> "O utinam nobis non rustica vestis inesset!
> Vidissem propius mea numina: sed mihi sordes,
> Pullaque paupertas, et adunco fibula morsu
> Obfuerunt. Utcumque tamen conspeximus ipsum
> Longius, ac, nisi me decepit visus, in uno
> Et Martis vultus et Apollinis esse putavi."

Nemesianus, who, if not Calpurnius, was certainly an imitator of Calpurnius, makes his first Eclogue a funeral poem on Meliboeus, an exalted personage resembling the Meliboeus of his prototype. Tityrus is asked by Timetas to sing, but excuses himself on account of his age, and begs that the author of the request, who has become recently distinguished by a victory over Mopsus, will himself perform the task, taking as his subject the death of their common friend. Timetas complies, having recently composed an epicedium which he has inscribed on the bark of a neighbouring cherry-tree. Air, earth, and water are invoked to carry the lament to the ears of Meliboeus, whom the poet then proceeds to panegyrize.

"Longa tibi cunctisque diu spectata senectus,
Felicesque anni, nostrique novissimus aevi
Circulus, innocuae clauserunt tempora vitae.
Nec minus hinc nobis gemitus lacrimaeque fuere,
Quam si florentis mors invida pelleret annos.
Nec tenuit talis communis caussa querelas:
Heu, Meliboee, iaces letali frigore segnis
Lege hominum, caelo dignus, canente senecta,
Concilioque Deum. Plenum tibi ponderis aequi
Pectus erat: tu ruricolum discernere lites
Adsueras, varias patiens mulcendo querelas.
Sub te ruris amor, sub te reverentia iusti
Floruit, ambiguos signavit terminus agros.
Blanda tibi vultus gravitas, et mite serena
Fronte supercilium, sed pectus mitius ore."

The usual topics then succeed: the gods of the country bring gifts in honour of the dead: trees and herds, 'nostra armenta,' repeat his name: for the sea and land will change their inhabitants, and the products of the seasons become confused, before Timetas will cease to sing of him. Tityrus compliments the singer, hints that the song may be the means of advancing him from a country life to a life in Rome, a species of promotion which these shepherds appear especially to desire, and finally reminds him that the hour is late. *Epiphunus* (ἐπί-funus) is the title which the MSS. give to the poem—a curiously illiterate confusion of Greek and Latin.

The second Eclogue is entitled *Donace*, the name of a girl who has been removed by her parents from the passionate pursuit of two shepherd boys, Alcon and Idas; and whose absence they accordingly lament in amoebean strains. It is modelled to a certain extent on Calpurnius' second and third Eclogues, not without some exaggeration and coarseness of handling, which are due to the author himself. The images in which the lovers express their longing are, as usual, borrowed from Theocritus or Virgil: one recommends himself on account of his wealth, the other on the score of his personal appearance: one talks of all nature as blighted to him, while Donace is away, the other reminds her that gods have led a shepherd's life: and evening as usual comes in to stop the singing. The only noticeable passage is about a tame nightingale, which Alcon has sent as a present to Donace, though the thought gains but little from its expression.

"Munera namque dedi, noster quae non dedit Idas,
Vocalem, longos quae ducit, aedona, cantus;
Quae, licet interdum contexto vimine clausa,
Quum parvae patuere fores, ceu libera ferri
Norit, et agrestis inter volitare volucres,
Scit rursus remeare domum, tectumque subire
Viminis, et caveam totis praeponere silvis."

It is noticeable that the two songs, which are continuous, are of exactly the same length, like those in Virgil's fifth and eighth Eclogues.

In the third Eclogue Nemesianus has imitated Virgil's sixth. Three shepherds find Pan asleep, take his pipe, and vainly try to perform on it: he awakes, and immediately offers to play, taking for his subject the praises of Bacchus, whose name the copyist has accordingly prefixed to the Eclogue. The song, which is of no great length, being given in the 'oratio recta,' not, like Virgil's, thrown into the form of a rapid summary, speaks of the birth and infancy of the god, and of the production of the grape, the first treading of which is described. There is considerable picturesque power in various parts of the song, which admits, as Wernsdorf remarks, of illustration from various extant gems. Here is a picture of the child in the arms of Silenus.

> "Quin et Silenus parvum veneratus alumnum
> Aut gremio fovet, aut resupinus sustinet ulnis,
> Et vocat ad risum digito, motuque quietem
> Allicit, aut tremulis quassat crepitacula palmis:
> Cui deus arridens horrentis pectore setas
> Vellicat, aut digitis auris adstringit acutas,
> Applauditve manu mutilum caput aut breve mentum,
> Et simas tenero collidit pollice nares."

Evening ends the Eclogue, which Fontenelle rather boldly pronounces to be superior in elegance of invention to its Virgilian prototype. It is difficult to see the appropriateness of the praises of Bacchus in the mouth of Pan, though they might have come with some grace from Silenus; while the pictorial features, being such as are found represented in works of art, may perhaps be due as much to artistic tradition as to the imagination of the poet.

The fourth Eclogue, *Eros*, is again amoebean, Mopsus and Lycidas singing of their loves, Meroe and Iolas. The strophes are short, five lines each, and each has the same burden, 'Cantet, amat quod quisque: levant et carmina curas.' The topics are, as usual, chiefly Theocritean and Virgilian, the transitoriness of beauty, the universality of passionate pursuit, the lover singing in the heat when all else is sheltered, and the employment of the various resources of magic. As in the eighth Eclogue of Virgil, there is no formal conclusion.

Such are the somewhat meagre products yielded by Roman bucolic poetry after Virgil's time—compositions as unreal as Virgil's own, without that exquisite grace which makes us delight in the poem where we cannot recognize the genuine pastoral. A few other pieces of bucolic verse, included by Wernsdorf in his second volume, may perhaps be worth a few lines of mention. Citerius Sidonius Syracusanus (the suffix is noteworthy, as compared with that of Calpurnius) contributes an

'Epigramma de Tribus Pastoribus,' eight closely packed lines, specifying the antecedents, fortunes, occupations, ages, musical qualifications, loves, and love-presents of three shepherds. Severus Sanctus, 'rhetor et poeta Christianus,' has a dialogue in Asclepiad stanzas, 'de Mortibus Boum,' in which Buculus laments the loss of his cattle by an epidemic, finds that Tityrus' herds have escaped by being signed with the cross, and becomes himself a convert from Paganism to Christianity. One Vespa writes 'Iudicium Coci et Pistoris, iudice Vulcano,' in which the baker and the cook extol their own art and depreciate each other's, in verses of no classical merit, but with some humour, the cook being told that he is responsible for the suppers of Thyestes and Tereus, and replying that his art supplies liver for Tityus, wings for Icarus, and beef for Europa. Last comes an Eclogue by the venerable Bede, 'Conflictus Veris et Hiemis, sive Cuculus,' Spring and Winter arguing in verse before a company of shepherds for and against the appearance of the cuckoo, till the judges, naturally enough, decide that the cuckoo shall come, and conclude 'Salve, dulce decus, cuculus, per saecula salve.'

P. VERGILI MARONIS

GEORGICON

LIBER PRIMUS.

INTRODUCTION.

THE student of Virgil may be said to enjoy a singular advantage in the preservation of those works of Greek poetry which his author professes to have imitated. A few fragments are all that is left of that glorious body of lyric song which, after having been the delight of Greece, while Greece was yet a nation, lived again at Rome in the Odes of Horace, inspiring their spirit and dictating their metre. Still more scanty is our knowledge of the poems which are supposed to have served as models for Ovid's Metamorphoses, such as the Hesiodic 'Ηοῖαι[1] or the 'Ετεροιούμενα of Nicander. Not only may we suppose that we have lost the key to many thoughts, images, and phrases, which the possession of the Greek would have enabled us to clear up, but the whole relation of the Latin poems to their originals becomes a matter of inference and of vague conjecture. But in possessing Theocritus, Hesiod, and Homer, we may feel that we possess, as it were, the exciting causes of the Eclogues, the Georgics, and the Aeneid. They do not indeed represent all the literary influences which must have told upon Virgil's genius, or disclose to us the origin of the peculiar manner in which he has conducted the work of imitation: but they show us what it was that in each successive case first stimulated his general conception of his subject—what it was that he admired in the literature of Greece, and sought to reproduce among his own countrymen: they enable us to judge of him not only as a poet, but as a critic of the poetry of others.

With regard to Hesiod, indeed, there is considerable reason to doubt whether we possess the whole of what Virgil set himself to copy. Various agricultural precepts are cited from Hesiod—for instance, about the culture of the olive and the vine—which find no place in the Works and Days, as we now read them; and though some of these may be disposed of by the consideration that the name of Hesiod was often loosely applied to anything which might fall under the head of rural didactics, enough remains of a more strictly Hesiodic character to render some other hypothesis necessary—whether it be the popular German theory that the extant Works and Days, interpolated as the same authority pronounces them to be, represent only a part of the work which was read by Virgil,

[1] Mure's Hist. of the Literature of Greece, vol. ii. p. 378.

or the more cautious speculation of Colonel Mure[2], who refers the unincorporated fragments to some of the lost poems traditionally ascribed to Hesiod, such as the Astronomy and the Maxims of Cheiron. Possibly Propertius[3] may have been thinking of these when he addressed Virgil as repeating in song the directions of the old Ascraean bard, and telling of the plain in which the corn-crop grows greenest, the slope on which the grape clusters best, though it is equally likely that he simply intended to acknowledge the Georgics as a Hesiodic poem, characterizing them, not by any thing in Hesiod, but by their own argument as summed up in the exordium of the First Book. In any case, however, we may be sure that what we have lost bears no proportion in value, as a means of estimating the relations of Hesiod and Virgil, to what we have preserved. The recovery of the whole of Hesiod's poetry would doubtless supply us with illustrations of many passages in the Georgics: it is not needed to indicate and shadow forth, though it might possibly deepen, the contrast between the poet of Augustan Rome and the half-mythical minstrel of Boeotia.

The Works and Days are the earliest classical representative of that species of poetry which is known as the Didactic—a variety which has been extensively cultivated in later times, and may be said to have flourished in England down to the end of the last century. Yet it is not too much to assert that a critic who wished to justify the disfavour with which didactic poetry is regarded by the writers and readers of the present day might find his strongest arguments in an examination of Hesiod's poem, not by attempting to derogate from its characteristic excellences, but by using it as a witness to show that the class of compositions of which it is a specimen was not calculated for permanence. Colonel Mure is not exceeding his customary modesty of theorizing when he delivers it as his opinion that[4] "had prose composition been already popular in Hesiod's time, the Works and Days would probably have been embodied in that form." It is indeed obviously the product of a time when verse was the one mode of formal composition, recommending itself to the reader's memory by its portability, and to the writer's imagination, as differing most from that common every-day speech which it must have seemed impossible to invest with any artistic associations. Hesiod doubtless was sensible of the pleasures of a composer, and sought for such graces of imagery and style as lay within his horizon: but his first object was to enunciate those practical rules which

[2] Vol. ii. pp. 389, 390, 501 foll.

[3] "Tu canis Ascraei veteris praecepta poetae,
Quo seges in campo, quo viret uva iugo."
(Prop. 3. 26. 77, 78.)

[4] Page 391.

he regarded as necessary to the conduct of life in an agricultural community. But after prose writing had come to be studied, didactic poetry of this kind was no longer possible. It might linger on among the uneducated: but among the cultivators of composition as an art, those who wished really to instruct were sure to write in prose. Theophrastus took the place of Hesiod by the same law which gave the chair of Xenophanes and Empedocles to Plato and Aristotle. The Hesiodic form however remained after its spirit had passed elsewhere. The union of practical teaching with the charms of versification continued to be attempted by writers who forgot to ask themselves under what circumstances that union had first been realized. It was easy to produce something more systematic than the Works and Days, while the discovery of images appropriate to rural life, yet not unsuited to the dignity of the Muse, furnished a sufficient employment to the poet's fancy. The poetical grammarians of Alexandria were naturally attracted to a species of composition which, though perhaps incompatible with a spirit of profound criticism, has peculiar points of affinity to the temper of a critical age: and the Alexandrianizing poets of Rome were not unwilling to follow the example. The Phaenomena of Aratus found at least two distinguished translators: Lucretius and Manilius gave the form and colour of poetry to the truths of science, Virgil and Horace to the rules of art; and the rear is brought up by such poets as Gratius, Nemesianus, and Serenus Sammonicus. In the so-called Augustan age of English literature the same causes were seen to produce the same effects. We had Essays on Satire, Essays on Unnatural Flights in Poetry, Essays on Translated Verse, Essays on Criticism, Essays on Man: Arts of Preserving Health, Arts of Dancing, and even Arts of Cookery: the Chase, and the Fleece, and the Sugar-cane. Some of these the world has forgotten: others are still read with pleasure, not however for the precepts contained in them, but for the terse language and polished verse in which those precepts are enforced. But whatever may be their beauties, the Hesiodic spirit is absent from one and all alike. If we are resolved to track it to its lurking-places in English poetry, we must ascend to times more nearly resembling Hesiod's own, when old Tusser could write, not for critics, but for farmers, and the Five Hundred Points of Good Husbandry were received as respectable poetry because they were known to be good sense.

Colonel Mure rightly remarks[5] that the Works and Days might be more correctly described as a Letter of Remonstrance and Advice to a Brother. It is round the grasping, lazy, improvident Perses, *μέγα νήπιε Πέρση*, as his brother calls him more than once, that the whole poem gathers itself, parts of it, it is true, being connected with him somewhat

[5] Page 385.

loosely, but never absolutely detaching themselves from him. Hesiod invokes the Muses, but it is that they may tell him of Zeus, and induce the great Father to see that human justice is rightly awarded, while he himself speaks to Perses the words of truth. Perses is no Maecenas, who, though he may have suggested the subject of the song, is addressed in it merely as a sort of ideal reader; he is a wrong-doer in whose mind a change has to be wrought, for his own sake and for the sake of others, and legend, fable, and precept are employed by turns to bring him to a sense of past misconduct and present duty. The subject is introduced, as it were, by a fresh leaf out of the Theogony, in which, however, the mythological element is subordinated to the moral, a description of two goddesses of strife, whom we may distinguish in modern language as Discord and Emulation, the first the source of war and misery, the second of honourable endeavour. But the moral is for Perses, who is warned not to waste time which a busy man can ill spare on the false strife, forensic wrangling, but to have the question of his own and his brother's inheritance settled by impartial arbiters, not, as at the last trial of the suit, by judges whom he had bribed. For him, too, is told the legend of Prometheus and Zeus, showing how Pandora first brought evil among mankind, who had lived till then untroubled by hard toil and grievous sickness, and concluding thence that there is no way of escape from the eye of Zeus. That tale being over, Perses is asked if he will hear another, and bidden to lay it up deep in his heart. Then follows the narrative of the five ages, in the last of which men are now living—an evil time, when father shall be at variance with child, guest with host, friend with friend, and brother with brother; when justice and conscience shall not be found in the hands of men, but the base shall supplant the more noble, speaking crooked words, and shall swear a false oath. One more tale is told, a very brief one, addressed to kings and judges of the earth. It consists simply of a reply by a hawk to a nightingale struggling in his talons, and appealing for mercy, a reply which amounts to no more than that she is absolutely at his disposal and had better not resist; the intention doubtless being to put the case of oppression in all its naked repulsiveness, that human perverters of justice may understand and pause in their wrongful course. Passing from fable to a more direct mode of appeal, he again exhorts both Perses and the judges. The former is bidden to "look on this picture and on this;" on the flourishing city of the just, where there are peace and festal doings, where the oak carries acorns at its top and honey at its core, where the children resemble their parents, and none go on shipboard, for earth produces fruit enough, and on the unjust nation, which is ever wasted by famine and pestilence, ever cursed with barrenness in its homes, ever feeling the hand of Zeus in the loss of its

broad armies, of its walls or of its ships at sea. The latter are told that there are thirty thousand heavenly watchers over the affairs of men, who walk abroad over the earth, clad in mist, to see the right and wrong that are done, and that Justice when outraged by human crime sits down by her father Zeus, and talks to him of the perverse heart of man, that a people may suffer for the unrighteousness of its kings. And now he quits justice, and dilates with equal emphasis and at still greater length on the second part of his thesis, the duty of work. The two are indeed closely connected, as the opposition is between living on others and living by a man's own exertion. The easy path of vice is contrasted, in lines that have become famous, with the up-hill path of virtue, steep and rugged at first, but smooth when the ascent has once been mastered. "Work then, Perses, like a man of gentle blood as thou art, that famine may hate thee as its foe, and august Demeter of the bright crown may love thee and fill thy granary with sustenance." One terse proverbial saying follows another, to illustrate the broad distinction between the working and the unworking life: "Shame is found with poverty, boldness with wealth: gain from the hand of rapine is not good, gain from heaven's hand is far better:" while other maxims of virtue and prudence are intermixed, against violations of social and family ties, on neighbours, on gifts, on spending and saving, on women and children, ending with the assurance that if Perses' heart is set on wealth, he must work work upon work. From this point the precepts assume a more definite and businesslike character in reference to agricultural life. The rising of the Pleiades is the signal for reaping, their setting for ploughing. A man should strip to sow, strip to plough, strip to reap, if he would have everything come up in its season, and not go begging to his neighbours. "It was thus that thou camest to me even now: but I will give thee nought; work, foolish Perses, work the work that the gods have assigned to men, that thou mayest not have to ask from others in vain: twice or thrice thou mayest obtain: but if thou troublest them further, thou wilt gain nought, and lose many words." A house, a female slave, an ox, and household stuff are what a man should provide for himself, and that without delay, for delay fills no granaries. The rainy season of autumn is the time when wood is cut best: it is then that the various parts of the plough should be shaped, each from its proper tree. Two oxen nine years old should be chosen for yoking together, and the ploughman should not be under forty years: a younger man is always flying off to his companions. The cry of the crane is the signal for ploughing: before that everything should be in readiness. "It is easy to say, Lend me your oxen and your plough: and it is as easy to reply, My oxen have their own work to do." Slave and master alike should put to their hand, the master guiding the plough, not without prayers to Zeus

and Demeter, while the slave a little behind gives trouble to the birds by covering the seed well up. The winter is the time for social meetings: but such things are not for idle waiters on fortune. While it is yet summer, a man should warn his slaves, "Summer does not last for ever: make barns for the corn." But all should avoid the wintry sleet that pierces even the fur of shaggy beasts, the hide of the ox, and the hair of the goat, but cannot reach the sheep through its thick wool, nor penetrate the tender skin of the maiden that sits at home with her mother, or lies warm in bed, well bathed and anointed. Then is the time to go warm clad and thick shod, finish work early, and get home before the storm. At the rising of Arcturus the vines are to be pruned before the swallow appears; but when House-carrier[6] (the snail) leaves the earth and mounts the trees, then the sickle should be sharpened and the slaves called early. "Morning cuts off a third of the day's work: morning makes way in travelling, and makes way in working—morning, whose dawn sets many a man on his road, and puts the yoke on many an ox." But when the thistle is in blossom, and the cicala pours its midsummer song from the trees, weary man must look for enjoyment—for a rock to shelter him, milk and wine to drink, and beef and kid's flesh to eat. As soon as Orion rises, the corn should be winnowed: that done, the slave should be turned out, and a spinster without a child fetched in, and the watch-dog fastened up for fear of thieves. When Orion and Sirius are in mid-heaven, let the grapes be gathered: when the Pleiades and Hyades and Orion set, it is time to think of ploughing again. But it is a bad time for having a ship at sea, if Perses should think of sailing, as well he may, seeing that his father and Hesiod's sailed from Cyme to Ascra, a bad dwelling-place either in winter or summer, all that he might fly from poverty. For himself, Hesiod owns that he has had no great experience in ships: he has had a single voyage from Aulis to Euboea, when he went to Chalcis and won a tripod with ears there as a singing-prize: still, the Muses have inspired him, and he will give directions about this also. The best season for sailing is at the end of summer, but the mariner must hasten back and avoid the autumn rains: the other time is in spring, when the leaves at the end of the spray have grown to the length of a crow's foot: he will not, however, recommend it, as there is danger, though men persist in braving it, and it is terrible to die at sea. From sailing he passes to marrying, and from marrying to many smaller moralities and decencies of life, his directions about which occupy more than fifty lines, the sum of the whole being a caution to avoid ill report. "Ill report is a light load to take up, but a heavy one to carry, and a hard one to shake off:

[6] *Φερέοικος*, one of a number of descriptive adjectives which Hesiod converts into substantives, like Aeschylus' *ἡ ἀμίαντος, ἡ ἀνθεμουργός*.

for no report dies altogether which has been reported of many people: for it has something of the god in it." The last series of precepts is about the lucky and unlucky days of the month, which are enumerated with a fullness contrasting strangely with Virgil's brief notice of the subject. "Different men," concludes the old bard, "praise different days, but few have any knowledge: sometimes a day is a stepmother, sometimes a mother: wherefore blessed and happy is he that has knowledge of all, and works his work unblamed by the immortals, distinguishing omens, and avoiding occasions to transgress."

I have thought it worth to give this sketch of Hesiod's poem, endeavouring to preserve something of its colour as well as its form, that it may be seen how far removed it stands in its rude simplicity from the pomp and circumstance of later didactic poetry, and how little Virgil understood of his author's genius or his own when he spoke of himself as singing the song of Ascra through the towns of Rome. The Iliad and Odyssey, if modern criticism will allow us to enjoy them in their integrity, might easily be shown to possess most of those requisites which the writer of the Aeneid and the grammarians whom he not improbably followed doubtless considered the invariable elements of an epic poem: but even though the Works and Days should be judged to have successfully resisted the solvent power of German analysis, its relation as a whole to the Georgics must still be regarded as one of contrast rather than of similarity. But where a poet avows himself an imitator, traces of imitation are not likely to be wanting in his work: and though Virgil has not followed Hesiod as closely or as constantly as he has followed Theocritus or Homer, the instances of resemblance between them in points of detail are neither few nor equivocal. Even the pervading philosophy, if so it may be called, of the Works and Days, the philosophy of labour, reappears, with no perceptible loss of reality, as the animating soul of the Georgics, though the plain directness with which it is enforced in the one affords a significant contrast to the artful dexterity with which it is insinuated in the other. The picture of the Five Ages doubtless suggested Virgil's lines on the transition from the reign of Saturn to the reign of Jove, which in their turn supplied some hints to Ovid when he set himself to reproduce the Hesiodic narrative at the opening of his Metamorphoses. The story of Prometheus has no counterpart in Virgil, except so far as it may have taught him that an episode may furnish an agreeable relief in didactic poetry, and so have given rise to the narratives which conclude his third and fourth books; but the moral of the story, the duty of submitting to a dispensation in which those who would live must labour, is identical with the lesson which he draws from his briefer view of the legendary antiquities of his subject. The description of the plough is from Hesiod, though the later poet, in

spite of his evident anxiety to attain exactness of detail, does not come up to the fullness of the earlier. The very meagreness of Virgil's paragraph about the lucky and unlucky days, whether it be true or no that the precise substance of it is borrowed from a later writer[7], may induce us to surmise that he would not have given a paragraph to the subject at all, but for his deference to the example of Hesiod. The famous storm-piece in the Georgics was evidently suggested by the winter-piece in the Works and Days, both being introduced to warn the farmer of the dangers to which he is liable in his calling, while each is evidently intended by its author as a specimen of elaborate description, at the same time that it is curious to contrast Virgil's rapid enumeration of the more striking features of the scene, the continuous burst of rain, the levelling of the crops, the swelling of torrent and sea, the flashing of the lightning, the terror of man and beast, the fall of the mountain peak, and the howling of the wind, with the Dutch fidelity of drawing with which Hesiod represented a single point, the effect of the sleet on the animals, how it pierces some and fails to pierce others, and how the wilder sort scud to their dens, like an old man moving on three legs, with his back rather broken than bent, and his head looking down to the ground. Not less instructive is the parallel between the two poets in the lines where they speak of the coming in of the warm weather, "when lambs and goats are at their fattest, and wine at its mellowest." Mr. Ruskin might appeal to the sequel of the passage in Hesiod, the wish for a sheltering rock, and wine of Biblos, and a cake raised by yeast, and goat's milk, and the flesh of a cow that has not yet calved, and of firstling kids, as a proof of the utter subordination of any feeling of the picturesque in the early Greek mind to a sense of physical comfort; while it would be only just to note that Virgil, in talking of the pleasure of mid-day sleep, and of the thickness of the shadowing foliage on the mountains, has at any rate omitted the grosser and more purely corporeal accessories of meat and drink. Virgil may be said also to follow Hesiod in his natural calendar, generally fixing the time of the year by the rising or setting of some star, and once or twice noting the return of a season by the return of a bird, such as the stork or the swallow. As in the Eclogues, the stately march of his diction has in it nothing of agricultural simplicity; yet there are instances in which he has imitated the proverbial quaintness of some of Hesiod's sayings, and expressed an epigrammatic precept in language of no less point and terseness. Owing to the nature of the subject, the passages in which Virgil has directly copied Hesiod are almost entirely confined to the first two-thirds of the First Book of the Georgics. We

[7] See note on l. 276.

may conjecture that he may have been indebted in later parts of the poem to lost Hesiodic writings, but we shall be conjecturing with few or no data. Enough however has been said to show that if the rural poetry of Virgil bears the impress of a genius unlike that which produced the rural poetry of Hesiod, it is not because the Roman poet made no attempt to model his work on the Greek.

The same good fortune which has preserved to us the most important of Hesiod's agricultural poems enables us to judge also of Virgil's obligations to another writer, whom he has no where named or acknowledged. In the Phaenomena and Diosemeia, or Prognostics, of Aratus, we have a specimen of the didactic poetry of the earlier Alexandrian school. Cicero, who translated both works, speaks of him in a well-known passage[8] as a writer who, though ignorant of astronomy, made an excellent poem about the heavenly bodies; and one of the early notices of his life helps us to explain the apparent anomaly by telling us that his Phaenomena is a metrical paraphrase of a treatise by Eudoxus, made at the request of his royal patron, Antigonus Gonnatas. He was in fact a metaphrastes, one of a class of writers not uncommon in the later times of Greek literature, who paraphrased the works of other authors, sometimes versifying a prose writer, at others transprosing a poet, sometimes turning a hexameter poem into iambics, at others preserving the metre while they altered the words. Sometimes a successful metaphrase became in its turn the subject of metaphrastic ingenuity. Aratus himself was rewritten in iambics by one Marianus, an unwearied writer, who attempted similar reproductions of Theocritus, the Argonautics of Apollonius Rhodius, several poems of Callimachus, Nicander's Theriaca, and, as Suidas tells us, many others[9]. Of the two poems now in question, if they are to be regarded as two, and not as one falling into two parts, Virgil has been but sparingly indebted to the first, the plan of the Georgics not leading him to attempt any description of the stars as they appear in heaven, which is the subject of the Phaenomena. But the other work, the Diosemeia, has been laid under heavy contributions, to furnish materials for that account of the prognostics of the weather which occupies the latter part of Virgil's First Book. The very first words of Aratus' poem, *οὐχ ὁράας*, evidently suggested the familiar appeal *nonne vides*, which Virgil, in imitation of Lucretius, introduces more than once in the Georgics. The whole of

[8] De Oratore I. 16: "Etenim si constat inter doctos hominem ignarum astrologiae, ornatissimis atque optimis versibus, Aratum, de caelo stellisque dixisse, si de rebus rusticis hominem ab agro remotissimum, Nicandrum Colophonium, poetica quadam facultate, non rustica, dixisse praeclare, quid est, cur non orator de rebus iis eloquentissime dicat, quas ad certam causam tempusque cognorit?"

[9] See O. Schneider's Nicandrea (Leipsic, 1856), p. 202.

the prognostics that follow, signs of wind, signs of rain, signs of fair weather, signs from sounds by land or by sea, signs from the flight, the motion, or the cry of birds, signs from the actions of beasts, reptiles, and insects, signs from the flames of lamps, and the appearances on water, signs from the sun and moon at their rising and at their setting, are all given nearly as Aratus has given them, though the manner in which they are dealt with is Virgil's own. We know not how closely Aratus may have followed his original, if indeed he had an original in this as in his other poem; but however much or however little scientific precision may have suffered from his language, which is that of a tolerably successful imitator of the old epic style, somewhat diffuse, but on the whole perspicuous, and not greatly over-wrought, the arrangement of his subject is sufficiently like that which we should expect to see in a prose treatise, so that the charms of variety are occasionally sacrificed to the claims of practical utility, the same thing being mentioned more than once where it happens to belong to more than one cluster of phenomena. But Virgil pushes the right of a poet over his materials far beyond Aratus. He delights in the profusion of picturesque images which is to be found in Aratus' collection of prognostics, and he makes free use of them for his own purposes; but those purposes are rather poetical than properly didactic. If the reader is not wearied, it matters little that he is left in ignorance of part of what it concerned him to know. Any one who will compare the hundred and fourteen lines in the Diosemeia, on the signs given by the moon and the sun, with the thirty-seven in the First Book of the Georgics on the same topic, will see at once that the two writers must have proposed to themselves different objects. The first thought of the one was to communicate information; the first thought of the other was to impart pleasure.

In the case of a third writer whom Virgil is supposed to have imitated, circumstances have been less favourable to us. Quinctilian, in the well-known chapter in which he reviews the various authors of Greece and Rome, asks whether Virgil can be called an unsuccessful follower of Nicander. But of Nicander's Georgics, which is evidently the work referred to, we possess only fragments; and these, with the exception of one or two of the least important, relate to any part of the subject rather than to those of which Virgil has chosen to treat—to such trees as the beech, the mulberry, the palm, and the chestnut, to turnips, and gourds, and cabbages, to flowers of all kinds, and to pigeons. We may agree with the last editor of the Nicandrea[1], that notwithstanding these specimens of his work, Nicander probably went

[1] O. Schneider: from whose elaborate Prolegomena the following account is taken.

over much the same ground as Virgil, only taking a more comprehensive view of his subject; but we have only Quinctilian's authority for surmising that the resemblance between the two poems extended beyond the name. Equally tantalising is the condition of our knowledge about another work by Nicander, the Μελισσουργικά, the title of which promises to throw a flood of light on Virgil's Fourth Book, while the notices of it that have been preserved merely tell us that the author used θύμος, thyme, as a masculine noun, that he applied the verb ἐνφορέω, if the reading is right, to the drones, in what connexion we know not, and that he placed the original birth-place of the bees in Crete, in the days of Saturn—the last point, at any rate, being one in which Virgil may seem to have followed his example. But if we are ignorant of those works of Nicander about which, as students of Virgil, we should have most wished to be informed, we can at any rate satisfy ourselves as to the general character of the poet by looking at his two extant productions, the Theriaca and the Alexipharmaca. Like Aratus, he appears to have been a metaphrastes; like him, he appears to have been honoured after his death by having his works subjected to the same process which he had tried on those of others; and he receives from Cicero a similar equivocal compliment, that he had written admirably on agricultural subjects, without ever having had the slightest connexion with agriculture. But though the translator of Aratus includes them in the same eulogy, they appear to have received very different degrees of consideration. One of the points on which the latest editor of Nicander has laboured most is to prove that his author was never much read. 'Nicander parum lectus' is a thesis which is dilated on more than once in his Prolegomena. He had his metaphrastes; he had his scholiasts; he seems even to have had his interpolators; but he was but little read, even by those who, journeying over the same ground, might have been expected to avail themselves of the notes of a former traveller. Dioscorides, Celsus, Scribonius Largus, Galen, Serenus Sammonicus, Oribasius, Aetius Amidenus, Paulus Aegineta, Theophanes Nonnus, and Ioannes Actuarius, are successively passed under review, to show that they attended to Nicander very slightly or not at all. Nor can it be said that he is likely to receive from modern readers the favour which was denied him by those who approached more nearly to his own time. The interest which attaches to him is purely historical and philological. He is supposed to have lived ninety years after Aratus; and his language shows plain marks of an increasing corruption in taste. He wrote a work on γλῶσσαι, and his own poems contain many words which would fall under that category; terms borrowed from Homer, and used in questionable or altogether unauthorized senses; terms borrowed from the local usage of

the different Greek nations, the Aeolians, the Aetolians, the Ambracians, the Cyprians, the Dorians, the Peloponnesians, and the Rhodians; terms invented by his own ingenuity, through the process of derivation or composition. The structure of the two poems, so far as I have examined them, seems to be not unlike that which is familiar to the readers of didactic poetry. Each commences with a brief address to the person to whom the poem is inscribed, and a brief statement of the subject, in the one case a description of noxious reptiles, and of the cures for their bites, in the other an account of edible and potable poisons and their remedies; each consists of a number of paragraphs of moderate length, apparently bearing a substantial resemblance to one another, connected by modes of transition, which are not quite free from sameness, and occasionally relieved by some mythological or geographical notice; and each ends with a brief reference to the author, whom the person addressed is requested to bear in mind. In the Theriaca there are one or two passages which enable us to compare Nicander more closely with Virgil. The directions in the Third Book of the Georgics to get rid of serpents from the cattle-sheds by fumigation are to be found at the opening of Nicander's poem. Later in the poem occur a few lines on the Chersydros, which have supplied Virgil with the details of his picture of the baleful serpent which haunts the mountain lawns of Calabria. Every reader of the Georgics will recognize[2] the monster that at first under the wide-throated lake wages truceless war with the frogs, but when Seirius dries up the water, and the dregs at the bottom of the lake are seen, appears that moment on land, adust and bloodless, warming his grim form in the sun, and hissingly with out-darted tongue makes a thirsty furrow as he goes.

The mention of these metaphrastae may perhaps indicate the right point of view from which to regard Virgil's own work. Their characteristic was that they furnished metre and language to matter which had been collected by others; and any one who will read the Georgics, verifying the references made by the commentators, such as

[2] ὃς δ' ἤτοι τὸ πρὶν μὲν ὑπὸ βροχθώδεῖ λίμνῃ
ἀσπειστον βατράχοισι φέρει κότον· ἀλλ' ὅταν ὕδωρ
σείριος αὐήνῃσι, τρύγῃ δ' ἐν πυθμένι λίμνης,
καὶ τόθ' ὅγ' ἐν χέρσῳ τελέθει ψαφαρός τε καὶ ἄχρους,
θάλπων ἠελίῳ βλοσυρὸν δέμας, ἐν δὲ κελεύθοις
γλώσσῃ ποιφύγδην νέμεται διψήρεας ὄγμους.
Theriaca, vv. 366–371 (ed. O. Schneider).

I am not sure that I have in all cases rightly interpreted the words, as in a writer like Nicander there is room for considerable differences of opinion: but I have endeavoured to render closely, so as to give some notion of his style.

Heyne, to the prose writers on agriculture, will probably agree that this is substantially what Virgil has done. If he differs from them, it is that he passes from writer to writer, the extent of his subject suggesting that variety which his poetical feeling would lead him joyfully to embrace, that he selects and abridges, instead of simply reproducing, always with a view to poetical effect, and that he is far more partial to digressions and episodes—points of difference which only remove him still further than them from those authors who have written with a practical knowledge. It is certain that he gives few directions in any part of his subject which may not be found in some previous writer; it is, I think, no less certain that he occasionally appears to misapprehend the point of his own precept. The question is one on which I would desire to speak with all the humility of a person professing his own ignorance of agricultural details; but the instances of apparent mistakes which are mentioned from time to time in the notes, many of them pointed out by a commentator who professes to speak as a practical man, Mr. Keightley, seem to show that the supposed reality of the Georgics is as questionable as that of the Eclogues or the Aeneid. It is true that Pliny and, still more, Columella quote Virgil with the respect due to an original authority on matters of agriculture; but we may perhaps see a reason for distrusting their judgments when we consider that both of them have something of the rhetorician in their own composition, and so may be biassed in their estimate of an author who, as one of them has expressed it[3], first gave Roman agriculture the power of song. That Cicero at least would have considered the imputation as no reproach is evident from his language already more than once referred to, where his object is to vindicate for the orator that power of dealing with subjects only studied for the occasion which, he tells us, Aratus and Nicander have successfully asserted for the poet. But whatever may have been the extent of Virgil's special familiarity with agriculture, a criticism which professes to regard the Georgics simply in their poetical aspect may waive the discussion of Virgil's relation to the more practical writers who preceded him, Aristotle, Theophrastus, the earlier authors in the Geoponica, Cato, and Varro, and confine its view to those who, being poets themselves, are likely to have influenced in any way the production of a poem which readers ignorant of the simplest processes of farming may still study with wonder and delight. Of these the last, and perhaps the greatest, has yet to be noticed. I allude of course to Lucretius.

[3] "Vergilium, qui carminum quoque potentem [agricolationem] fecit." Columella, 1. 1. § 12.

The poem on the Nature of Things could hardly be overlooked in speaking of the Georgics, even if there were no avowed connexion between the later work and the earlier. Not only is it the single instance of a Latin didactic poem produced by any predecessor of Virgil whose works have come down to us, but it is the only didactic poem of extant antiquity which can be put into comparison with the Georgics for largeness of scope and elaboration of structure. The Works and Days, as I have said, have few of the characteristics of systematic poetry: the poems of Aratus and Nicander embrace each a limited subject, which they handle nearly as it might be handled in a prose treatise. But it is the glory of Lucretius' poem, as it is the glory of the Georgics, that it is founded on a theme which in compass and variety is worthy to be the material of a great work of art, and that it considers that theme with a reference, more or less distinct and unvarying, to its capability of affecting the imagination. The one teaches the laws which govern the universe of nature, that man may cease to quail before an unknown power; the other teaches the appliances by which man may subdue the earth, and live in enjoyment of the simple blessings which nature confers: but both profess to go as deep as life itself, and both seek to impress the mind not only with principles of truth, but with images of beauty. But our interest in the parallel increases when we perceive that there is something in it more than mere coincidence. It is a singular thing that Virgil never mentions by name any of those whom he sets himself to imitate. Even in the Eclogues, where he talks of Pollio and Gallus, of Varius and Cinna,—nay, of Bavius and Maevius, he never names Theocritus, Bion, or Moschus, though we hear of the Sicilian Muses, the verse of Syracuse, and the shepherd of Sicily. In the Georgics he does not name Hesiod otherwise than by glancing at the song of Ascra and the Aonian[4] mount, while of Nicander and Aratus there is no hint whatever. The whole of the Aeneid passes without the slightest reference to Homer, though we have occasionally a glimpse of Virgil's own personality, and in one passage[5] a distinct mention of Greek legends as they are treated in Greek tragedy. Thus it need excite no surprise that Lucretius is no where named in the Georgics, or even indicated by any epithet or circumlocutory expression. But there is one remarkable passage which speaks as plainly to any reader of the De Rerum Natura, as if Virgil had talked of Lucretius with the same directness with which Lucretius himself talks of Epicurus, Empedocles, and Anaxagoras. I mean those celebrated lines towards the close of the Second Book[6], where the poet prays first of all that the charming Muses, whose minister

[4] See note on Georg. 3. 11.

[5] Aen. 4. 471.

[6] Vv. 475 foll.

he is for the great love that has smitten him, would admit him of their company, and teach him the courses of the stars in heaven, the various eclipses of the sun, and the agonies of the moon, whence come quakings of the earth, what is the force by which the deep seas swell to the bursting of their barriers and settle down again on themselves, why the winter suns make such haste to dip in ocean, or what is the retarding cause which makes the nights move slowly;—and then, after adverting to the humbler pleasures of a country life, commemorates the happiness of the man who has gained a knowledge of the causes of things, and so trampled under foot all fears, and fate's relentless decree, and the roar of insatiate Acheron. It is in Lucretius' poem that eclipses, earthquakes, and the varying lengths of days in winter and summer, are discussed and accounted for: it is Lucretius himself who dilates on the beatific vision disclosed to the follower of the Epicurean system, when the terrors of the mind flee away, and the walls of the universe part asunder, and the mansions of the gods appear in calm, unclouded light, but the realms of Acheron are no more seen. Besides this direct recognition, the number of imitations of Lucretius contained in the Georgics is very great. Even Forbiger, who had edited Lucretius before he undertook Virgil, though he has gathered a copious harvest, has left some for a casual reader to glean: and I cannot doubt that an attentive student of Lucretius, who could perceive less obvious resemblances, would be able to collect many more. The invocation of Venus is perhaps rather to be contrasted than compared with the briefer addresses to the different rural gods which open the First Book of the Georgics, but it seems to have supplied a hint for the invocation of Bacchus which stands at the head of the Second, while Memmius, allowance being made for the greater diffuseness in which Lucretius throughout indulges, stands in nearly the same relation to the one poem as Maecenas to the other. The narrative of the plague of Athens, with which Lucretius concludes his poem, was obviously the model of the account of the pestilence in Northern Italy at the end of Virgil's Third Book. Nor, while we remark a general similarity in the structure of the paragraphs in which the strictly didactic portion of the two poems is contained, need we pass over the fact that Virgil is indebted to Lucretius for several of the formulae with which he introduces these divisions of his subject—for the 'Principio,' for the 'Praeterea,' for the 'Nunc age,' for the 'Quod superest,' and for the 'Contemplator.'

To enquire into the points of dissimilarity between the De Rerum Natura and the Georgics is virtually to enquire into the causes which have made the latter uniformly popular, while the former has been comparatively neglected. The answer is not to be found in the difference

of their subjects. The materialism of Lucretius is cold and cheerless enough: but the details of ploughing and fallowing, of budding trees and training vines, of fattening bulls and curing sick sheep, are not in themselves more inviting, at least to an unprofessional reader. Nor can it be said that Lucretius fails, where such writers as Aratus and Nicander fail, from inferiority in poetical power. The invocation to Venus, the picture of the old age of the world, the expostulation of nature with the mortal who repines at his mortality, the portrait of the seasons and their attendants, and other passages that might be named, appeal to the imagination perhaps more strongly than anything which can be adduced from the Georgics. But it is the artistic part of poetry—that which I have attempted to characterize in the Introduction to the Eclogues—which has the most enduring charm for the generality of readers: and there it is that Lucretius falls short and Virgil succeeds. Lucretius wrote before the modulation of the Latin hexameter was thoroughly understood, before the strength and weakness of the Latin language, 'quid possit oriri, quid nequeat,' had been sufficiently tested. Even in his finest passages the versification is monotonous, the diction cumbrous and diffuse: his lines follow each other with a certain uniformity, each containing a given portion of the sentence, instead of being fused together into a complex and inextricable harmony: the words are arranged in a prosaic order, adjectives and substantives coming together, though both may be terminated by the same sound: sometimes we are surprised by a new and startling metaphor, sometimes wearied by expressions which appear to be mere surplusage. In Virgil, on the contrary, the imagination may or may not be awakened, but the taste is almost invariably satisfied. The superiority of his versification to that of any earlier author whose works have come down to us, is something extraordinary. His lines are as far removed from those of Lucretius or Catullus as Pope's are, I do not say from Dryden's, but from Spenser's. Never harsh or extravagant, his language is at the same time never mean or trivial. The position of his words is a study in itself. Even where he takes a line or phrase from a previous writer, he incorporates it with a skill which, in the absence of evidence to the fact, might make us think that he is not appropriating another's, but reclaiming his own. This difference is still more perceptible in the strictly didactic parts, the staple, in fact, of the two poems. Few of those who read the De Rerum Natura read it continuously: few, if any, of those who read the Georgics read them in any other way. There is however another aspect in which the advantage is not on the side of Virgil. One great reason why Lucretius is found to be unreadable is his enthusiasm for his subject. Whether he thoroughly understood the Epicurean system is, I believe, doubted by some of those who have most right to raise the

question: but no one will say that he did not embrace it with all the burning energy of deep conviction. Admitting the uncongeniality of his subject to Latin verse and its distastefulness to the vulgar, he has good hope that he shall be able to make it palatable to his friend: but he does not avoid philosophical detail for fear of being thought tedious or repulsive. If Memmius is weary, the remedy, he tells him, is not to hear less, but to hear more.

> "Quod si pigraris paulumve recesseris ab re,
> Hoc tibi de plano possum promittere, Memmi;
> Usque adeo largos haustus e fontibu' magnis
> Lingua meo suavis diti de pectore fundet,
> Ut verear ne tarda prius per membra senectus
> Serpat, et in nobis vitai claustra resolvat,
> Quam tibi de quavis una re versibus omnis
> Argumentorum sit copia missa per auris[7]."

Virgil is equally conscious of a difficulty, though the manner in which he expresses it, while partially borrowed from another passage in Lucretius, is characteristically different[8]. "For myself," he says, "I too am well assured how hard the struggle will be for language to plant her standard here, and invest a theme so slender with her own peculiar glory: but there is a rapturous charm that whirls me along over Parnassus' lonely steeps; a joy in surmounting heights where no former wheel has worn a way, no easy slope leads down to the Castalian spring." "Angustis hunc addere rebus honorem:" such is the object which he proposes to himself: and the way in which he attains it is by keeping out of sight the more prosaic parts of his subject, substituting poetical ornament, as I have said elsewhere, for logical sequence, and too frequently preferring ambiguity to tedious repetition. He had to choose between the farmer and the reader: and in his consideration for the one he has sometimes forgotten the compassion which, at the very outset of his work[9], he professes to feel for the other.

But the question of the reality of the Georgics does not wholly depend on the value of the work as an agricultural treatise. It may be true that Virgil is an inaccurate farmer's guide, yet true, also, that he is a warm and hearty lover of nature. This is a praise which is usually conceded to the Georgics without hesitation. Horace said that Virgil received the endowment of delicacy and artistic skill from the Muses of the country; and the sentence which, in the mouth of its author, was merely the expression of a fact, has been accepted and repeated in later times as the announcement of a judgment. Now that Virgil has ceased

[7] Lucr. 1. 410—417.
[8] Georg. 3. 289 foll. Comp. Lucr. 1. 136 foll.
[9] Georg. 1. 41.

to be regarded as the rival of Homer, it is common to represent him as the poet of rural life, who is to be estimated not by the ambitious task which imperial vanity thrust upon his manhood, but by the more simple and genial works to which he turned of himself in the freshness of youth. Such is the view which is enforced by Mr. Keble in his Lectures on Poetry[1]. That which especially distinguishes Virgil, it is eloquently maintained, is his ardent and irrepressible love of the country. Not only is it the animating soul of the Eclogues and Georgics, but it haunts him throughout the Aeneid, venting itself in a number of half-melancholy retrospects, and breaking out into "a thousand similes." He seems scarcely to wish to make his hero interesting, but he is never tired of illustrating epic situations by the characteristic beauties and delicate proprieties of natural objects. Nay, it is even suggested that the event in his personal history which most markedly connects him with the country, is likely to have had a large share in determining the character of his poetry. Anxiety about the safety of his farm was one of the presiding feelings in the composition of the Eclogues: the tender recollection of the past danger and of the scenes which he may have afterwards revisited hovers over the Georgics: gratitude for the protection extended to him induced him to make a sacrifice of his truer instincts, and undertake the Aeneid.

To attempt a full discussion of this opinion would be obviously presumptuous in one who is conscious of his own deficiency in the power or habit of appreciating external nature, and so is incapable of rightly estimating those descriptive or allusive touches which undoubtedly appear throughout Virgil's poems. Such an one, however, may perhaps be allowed to state his own impression with regard to the prominence of the position which the feeling in question would seem to have occupied in the poet's mind as unfolded in his works. The choice of a subject certainly furnishes a *prima facie* argument that the subject, or something connected with it, has been thought congenial by the chooser, though we must not forget that Virgil himself speaks of kings and battles as having been the object of his first poetical aspirations, referring, so tradition interprets the passage, to an abandoned intention of celebrating the 'Albani patres,' the royal line from which Rome was derived. Again, we may credit the statement of his biographer that his parentage connected him with the country, where his early life was doubtless chiefly passed, at the same time that we see the fact to be susceptible of another use, as showing how he may have been drawn to rural poetry without having felt a decided love for it. But it is difficult to conceive that a man in whose mind the ambition of imitation, the charm of recol-

[1] Praelectiones Academicae, tom. ii. praell. xxxvi. xxxvii.

lected reading, and a taste for conventional conceptions filled so large a space can have found his delight and solace, at least to the extent supposed, in sympathy with external nature. The unreality of the pastoral life in the Eclogues does not indeed prove the existence of similar unreality in the Georgics; but it prepares us to expect it. Probably there is no passage in the Georgics in which sympathy with nature is more strongly expressed than that to which I have already adverted, where he contrasts the vocation of Lucretius with his own. He prays that he may delight in the country and the streams that freshen the valleys—that he may love river and woodland with an unambitious love. He sighs for Sperchius and Taygetus, the revel-ground of Spartan maidens, and longs for some one who will set him down in the cool glens of Haemus, and shelter him with the giant shade of its boughs. He talks of the bliss of the man who has won the friendship of the rural gods, Pan and old Silvanus, and the sisterhood of nymphs. He occupies the rest of the book with the praises of the country life, its tranquillity and purity, its constant round of pleasant employments, its old historic and legendary renown. But he has already painted the destiny of a scientific enquirer into nature in colours which can scarcely be intended to be less glowing, and declared that his first love is centred there. The very distinctness with which Lucretius is indicated as the ideal after which he primarily aspires is itself a presumption that the aspiration is in some sort genuine. There is, indeed, something strange and sad, if this were the place to dwell on it, in the spectacle of a man contemplating the Lucretian system and an attempt to realize the old rural belief as two feasible alternatives, and leaving the choice to be determined by his mental constitution: stranger, perhaps, and sadder still, if we suppose him to be using words without a distinct consciousness of their full meaning, and to be thinking really of the comparative aptitude for poetical purposes of the two opposite aspects of nature. But though such a state of mind has no affinity to the terrible earnestness of Lucretius himself, it is not uncharacteristic of a would-be philosopher: while the touch which immediately follows, the praise of a country life as affording no scope for the pains of pity or of envy, seems to show a lingering sympathy with philosophic doctrine even after he has resigned himself to an unphilosophic life. Nor is this the only passage in which we find traces of a yearning after philosophy as the true sphere of a poet. The song of Iopas in the First Book of the Aeneid, where several lines are repeated from the passage we have just been considering, shows that the conception was one which continued to dwell with him through life: the song of Silenus in the sixth Eclogue is a witness no less to its early formation. In the latter, as we there saw, a cosmogony which, though not strictly Epicurean, is expressed throughout in Lucretian phraseology, is succeeded by a series of mytho-

logical stories, as in Ovid's Metamorphoses: but the compromise is merely equivalent to the oscillation of mind shown in the Georgics, between the scientific temper that defies death by disbelieving the future and the primitive faith in wood-gods and nymphs. The same feeling shows itself in the scattered hints of a pessimist spirit which appear even on trifling occasions, in the reflection on the unequal struggle between man and nature as exemplified in the sowing of pulse, and the exhortation to the breeder of cattle to take advantage of those bright days of life which are the first to fly. The general impression which we thus gain is singularly confirmed by Virgil's biographer, who tells us, with every appearance of truth, that just before his last illness he had resolved to spend three years abroad in polishing the Aeneid, and then, for the rest of his life, to devote himself to philosophy. Such a taste is of course not in itself inconsistent with a love of the external aspects of nature: but it shows that, in his judgment at least, natural beauty was not his one congenial element, the only atmosphere which could invigorate the pulses and sustain the wings of his fancy. His philosophical aspirations are those of an intellectual amateur rather than of a genuine lover of wisdom: but the temperament which admits of such lukewarm devotion is one which we should expect to find not in the single-minded enthusiast for nature, but in the many-sided cultivator of art.

The Georgics have been characterized by Mr. Merivale[2] as the Glorification of Labour. Such epigrammatic judgments are from the nature of the case apt to be too narrow for the facts which they profess to cover: and a reader of Virgil may perhaps be surprised to find an intention attributed to the poet which does not display itself prominently on the surface of the work. Yet I may be allowed to say that my own examination of the poem, extending over a time previous as well as subsequent to the publication of Mr. Merivale's criticism, has led me to believe that the remark is scarcely less true than pointed. Passages may undoubtedly be shown where little or no trace of the feeling appears: but it can be proved to lurk in others where its existence hitherto would seem to have been unsuspected; nor can I doubt, on the whole, that, as I have said in a former page, it was as strongly present to Virgil's mind as to Hesiod's, though it is certainly not put forth in the same homely plain-spoken manner. So far is the poet from masking the toilsome nature of the task to which he calls the farmer, that he everywhere takes occasion to bring it out into strong light, dwelling on it as in itself a source of enthusiasm, and urging those whom he addresses to spare no pains to make the work thorough. Observe the form into

[2] History of Roman Empire, vol. iv. chapter the last.

which he throws his very first sentence, as soon as the ceremony of invocation is over, and the practical part of the Georgics begun. 'In the dawn of spring, when icy streams trickle melting from the hoar mountains, and the crumbling clod breaks its chain at the west wind's touch, even then I would fain see the plough driven deep till the bull groans again, and the share rubbed in the furrow till it shines.' All that is ornamental, or, as it may be called, poetical in the latter part of the sentence, the deep-driving of the plough, the groaning of the bull, the shining of the share, tends directly to one point, hard and unsparing labour. The same spirit may be discovered in the next sentence, concealed in the single word 'sensit,' which denotes the laying bare, as it were, of the nerve of the soil to the two opposite influences by a thorough ploughing twice in each season. A few lines further on we have a passage which not only enforces strongly the practical duty of work, but states the theological ground (so to name it) on which it rests. 'Remember'—such in effect is Virgil's language—'that the special aptitudes of the soil must be studied. Different regions have different products: corn is more congenial to one, the vine to another. Such,' he goes on to say, 'is the chain of law, such the eternal covenant, with which nature has bound certain climes, from the day when Deucalion first hurled his stones on the unpeopled globe, stones whence sprung man's race, hard as they.' In the fourth Eclogue he had said that when the golden age of the future should at length be fully consummated, the occupations of the sailor and the farmer would cease together: all lands would produce all things: the ground should not feel the harrow, nor the vineyard the pruning-hook: the sturdy ploughman too (mark the epithet) should at length set his bullocks free from the yoke. But such is not the dispensation under which men now live. The appropriation of certain produce to certain soils is expressly intended to make labour necessary: and the same order of things which ordained labour ordained frames of stone and thews of iron to grapple with it. What is the moral? What, but that man and beast should accept the law of their being, and work with all their might? 'Ergo age,' concludes the poet,

> "Ergo age, terrae
> Pingue solum primis extemplo a mensibus anni
> Fortes invertant tauri, glebasque iacentis
> Pulverulenta coquat maturis solibus aestas."

The soil is rich (in the supposed case), requiring and repaying work: the bullocks are to be strong: the very line in which they are mentioned labours with the intensity of their exertion, which is to begin

with the year itself and to be repeated in the summer: and when the clods have thus been a second time turned up and exposed to the sky, the sun is to perform its part in the great confederacy of toil, darting its meridian beams upon them, and baking them thoroughly till they crumble into dust. Having delivered his precepts for ploughing, fallowing, stubble-burning, harrowing, cross ploughing, irrigating, and draining, he reflects again on the arduousness of a farmer's duties, and proceeds again to lay a mythological foundation for their support. Following what is apparently a different, if not an inconsistent line of legend, he refers the origin of labour not to Deucalion's time, but to the coming in of the silver age under Jupiter. In Saturn's days mankind had one common stock, and earth yielded everything freely: Jove was the first to break up the land by human skill, using care to sharpen men's wits, nor letting the realm which he had made his own grow dull under the weight of lethargy. Then came the divers arts of life: so Toil conquered the world, relentless Toil, and Want that grinds in adversity. The acorns had begun to fail in the sacred forests and Dodona to withhold her sustenance, when Ceres taught men to plough and sow. Soon the corn itself had hardship and sickness laid upon it: those plagues came in which give the farmer no respite, and, if he relaxes his vigilance, drive him back into a barbarism which resembles the golden age only in what it is without. 'Unless your rake is ever ready to exterminate weeds, your shout to scare away birds, your hook to restrain the shade which darkens the land, and your prayers to call down rain, poor man, you will gaze on your neighbour's big heap of grain with unavailing envy, betake yourself to the woods again, and shake the oak to allay your hunger.' The same indomitable enthusiasm animates the poet, when, with the Second Book, a fresh division of his subject opens upon him. In a second invocation he sees himself and Bacchus as fellow-labourers, taking part in every detail of the vintage. 'Come hither, Father of the winepress! strip off thy buskins, bare thy legs, and plunge them with me in the new must.' He surveys his new province in all its length and breadth; and the result is a fresh access of exulting energy. 'Come then, husbandmen, and learn the culture proper to each according to its kind, and so mellow your wild fruits by cultivation, nor let the ground lie idle. What joy to plant Ismarus all over with the progeny of the winegod, and clothe the mighty sides of Taburnus with a garment of olives!' No jot of the difficulty is abated or omitted—the objects of labour are mountains, which themselves suggest the notion of an arduous undertaking: but the planting is to be thorough, the clothing entire: and the reward is to be found in the work itself—that the winegod should be propagated by human aid—that the weaving of so vast a robe

should be in human hands. But the poet is a worker too. His task is to instruct the labourer in his manifold duties, and record his manifold triumphs. He has launched his bark, and must perform the voyage; and he calls on his patron to stand at his side, and spread with him the flying sail over this broad ocean. Again and again in the book we see glimpses of the same unflinching resolution:

> "terram multo ante memento
> *Excoquere*, et *magnos* scrobibus *concidere* montis."

> "Seminibus positis, superest diducere terram
> *Saepius* ad capita, et *duros iactare* bidentis,
> Aut *presso exercere* solum sub vomere, *et ipsa*
> *Flectere luctantis inter vineta iuvencos*."

The ploughing is to be across, as well as up and down the lines of vines. The bullocks may be restiff: the turns may be sharp and awkward: but the work is to be done. So when he passes from the vine, the olive, and the apple and its cognates, to less favoured trees, he seeks to shame the reluctant husbandman into a sense of his duty. 'I speak of fruit trees—while the whole forest is teeming with produce, and the haunts of the birds, that know nought of culture, are red all over with blood-dyed berries. The lowly lucerne is food for cattle: the tall grove supplies pine-torches: hence are fed the flames that give us light by night. And are men to hesitate about planting and bestowing their pains?' 'Shall nature do her part, and shall not man do his?' For the Third Book I need only refer to the passage which I instanced in a preceding paragraph—that where he talks of the arduous nature of the work to which he has bound himself, and the joy which for that very reason attends it. As before, he mentions his own labours in connection with those of the husbandman. 'Enough of herds: another part of our charge is yet to do, the ceaseless care of the woolly sheep and shaggy goat. Here is a task indeed: here fix your hopes of renown, ye brave sons of the soil.' The nature of his own exertion is changed: it is not the immensity of his work which he contemplates now, but the resistance to be overcome in expressing a mean subject in the language of poetry: but it is labour still, and it is the effort required that makes him love it. In the Fourth Book, it must be confessed, there seem to be few, if any, touches of this feeling. Yet some may perhaps be inclined to think that it does really appear there, only in another shape. There is no other part of the Georgics where we hear so little of the human labourer. But the pervading atmosphere of the book is one of labour, from beginning to end. The community which is the subject of the labourer's care is itself a miracle of labour: and the poet for the time

is absorbed in it. He gives directions as usual to the husbandman about the position and construction of the hive, the taking of the honey, the remedies for disease, and the like: the cares of a bee-keeper are in some measure illustrated by the elaborate episode in which he tells how the means of producing a new swarm came to be discovered: but his enthusiasm is reserved for the unflagging toil of the bees themselves, for that organized industry to which the superhuman labours of the Cyclopes are supposed to furnish no exaggerated parallel—for that self-sacrificing patriotism which makes them brave death in carrying home their contribution to the common stock of honey. In the exordium of the First Book, at the end of a summary which speaks of nothing but human labour, an epithet is introduced which strikes a chord, as some have thought, out of harmony with the context by commemorating the frugality of the bee side by side with the weight of experience required for rearing and keeping it. If that epithet was not intended, as it may well have been, to announce to the reader that the poem would treat of bees as fully as of their keepers, it may at least witness to the division of interests even then existing in the poet's mind, and show that in the brief glance with which he took in the whole of his subject he thought not of man alone, but of all that can combine intelligence with energetic toil.

The biographer informs us that the composition of the Georgics occupied seven years. From whatever source this statement was derived, it appears to meet the facts of the case as nearly as possible. The last date of the Eclogues, as we saw, is probably 717; the concluding lines of the Georgics tell us that Virgil was writing while Caesar was conquering in the East, a time which seems most naturally to refer to the victorious progress of Octavianus after the battle of Actium in 724 (see Merivale, vol. iii., pp. 358, 359). Forbiger rightly maintains that there is nothing to favour Wagner's inference from those lines, that the poem was entirely composed during the events there spoken of. It is not likely that the poet rested on his oars for five years after the completion of the Eclogues; it is not likely that he employed himself on any other work: and we can easily understand that his habits of composition, and the preparation necessary for an undertaking of such a character and magnitude, may have made a period of seven years not more than sufficient for the production of the poem. At the same time it is natural enough that he should have made alterations in it during the remaining years of his life, though it was doubtless published soon after its completion. Perhaps the only passage which inevitably points to a later date than 724 is vv. 31 foll. of Book 3; but the legend mentioned in the Introduction to Book 4 would support the hypothesis of more extensive

changes, though we need not suppose them in any case to have been such as seriously to interrupt the composition of the Aeneid. Whether the poet's residence at Naples (G. 4. 564), which is mentioned as if it synchronized with Caesar's progress in the East, is to be understood as referring to the entire time during which the Georgics were written, or only to their completion, is not clear. Mr. Keightley remarks that the whole aspect of the poem is Campanian: others have maintained as decidedly that it is Mantuan. The language in G. 2. 197 would suit Mantua better, as I have there observed, while Spohn argues that southern Italy can hardly have been sufficiently tranquil to induce Virgil to fix his residence there before 718. It would be easy to suggest that the poem was written partly at Mantua, partly, if not principally, at Naples: but perhaps we have not data enough even for so unambitious a hypothesis.

P. VERGILI MARONIS

GEORGICON

LIBER PRIMUS.

THE subject of the First Book is the tillage of the ground with a view to crops, chiefly corn. The mention of the uncertainty of the weather at different times of the year leads the poet to give a list of the signs of a storm and of fair weather, which he abridges from the Diosemeia of Aratus. From this he passes to the signs of the political storm which had broken over Rome, and shows that external nature had been no less eloquent there, while he prays that Octavianus Caesar may yet be spared to save society.

The various events mentioned in the concluding lines are generally considered to point to the earlier part of the period of seven years during which Virgil is supposed to have been composing the Georgics, or to the time immediately preceding that period. Mr. Merivale, on the other hand, believes the passage to have been written in the early part of 722, during the general expectation of war between Octavianus and Antonius. His explanation of the poet's supposed position deserves quoting, both for the ingenuity of the conception and for the rhetorical ability with which it is enforced. "The prevailing sentiment of gloomy yet vague foreboding found expression in the voice of a youthful enthusiast. Cherished by Maecenas, and honoured with the smiles of Octavius himself, Virgil beheld in the sway of the chief of the Romans the fairest augury of legitimate and peaceful government. With strains of thrilling eloquence not less musical than those with which Lucretius had soared into the airy realms of imagination, he descended to the subject of the hour, and gave words to the thoughts with which every bosom was heaving. He invoked the native gods of Italy, with Romulus and Vesta, guardians of Tuscan Tiber and Roman Palatine, to permit the youthful hero to save a sinking world. He reminded his countrymen of the guilt of their fathers' fathers, which had effaced the landmarks of right, and filled the world with wars and a thousand forms of crime. He mourned the decay of husbandry, the dishonour of the plough, the desolation of the fields: he sighed over the clank of the armourer's forge, and the training of the rustic conscript. It was not the border skirmishes with the Germans or the Parthians that could excite such a phrenzy of alarm: it was the hate of neighbour against neighbour, the impending conflict of a world in arms. The foes of Rome were indeed raging against her, but her deadliest enemy was of her own household. Virgil pointed to the Rhine and the Euphrates, but his eye was fixed upon the Nile." (Hist. vol. iii. pp. 303, 4.) In a note, after quoting vv. 509—511, he adds: "In the year 717 there was actual warfare on the Rhine and the Euphrates, but at that time there was apparent harmony between the triumvirs, and the prospect at least of universal pacification. On the other hand, in the year 722, there

was no apprehension of hostilities on the eastern or the northern frontier, but there was a general foreboding of civil war." So far as the poem itself is concerned, it is of course open to us to fix on any date between the two points of time assigned respectively to its commencement and its completion. Nor do the general probabilities of the case help us much. When Virgil wrote the Fourth Eclogue the recollections of the Perusian war were buried by the peace of Brundisium: but the conduct of Antonius may well have revived them again long before the final struggle for empire between the two rivals. Virgil owed nothing to Antonius, and so might pass him over in silence—he does no more—at a time when the triumvir was not yet the public enemy.

Quid faciat laetas segetes, quo sidere terram
Vertere, Maecenas, ulmisque adiungere vitis
Conveniat, quae cura boum, qui cultus habendo
Sit pecori, apibus quanta experientia parcis,
Hinc canere incipiam. Vos, o clarissima mundi

1—5.] 'Agriculture, the cultivation of vines, the care of cattle, and that of bees, are to be my subjects:' a more or less precise enumeration of the matters actually treated of in the Georgics, though the subjects of Books 1 and 2 are rather indicated poetically than fully described.

1.] This division of the subjects of Book 1 seems to be taken, as Serv. remarks, from the title of Hesiod's poem, Ἔργα καὶ Ἡμέραι. So 2. 1, "Hactenus arvorum cultus et sidera caeli." 'Laetae segetes' seems to have been a common expression, used even by country people, as we find from Cic. de Or. 3. 38, "gemmare vites, luxuriem esse in herbis, laetas segetes etiam rustici dicunt," where it is instanced as a metaphor. 'Laetamen' is a technical term among agricultural writers for manure. Keightley thinks that the physical sense of 'laetus' was the primary one, and that it was thence transferred to the mind; but Cicero's view seems more natural. It is not easy to determine whether 'segetes' refers to the land or the corn. Columella (2. 15) has 'segetes laetas excitare,' which points rather to the latter: but a few lines above he uses 'segetem' unmistakeably of the field where the corn is to be sown. 'Laetus' would apply equally to both, as may be seen from vv. 101, 102. 'Quo sidere' like 'quo signo,' v. 254. Addison (Essay on the Georgics prefixed to Dryden's translation) says that "Virgil, to deviate from the common form of words, would not make use of 'tempore,' but 'sidere:'" but the stars enter prominently into Virgil's plan, constituting in fact the shepherd's calendar (vv. 204 foll.).

2.] 'Vertere terram' as in v. 147, where 'ferro' is added. "Vertentes vomere glebas," Lucr. 1. 211. 'Vertere' is used without an ablative by Col. 3. 13, in conjunction with 'subigere.' 'Maecenas,' Dict. Biog., the person to whom the poem is inscribed, as the Works and Days are to Perses, the poem of Lucretius to Memmius.

3.] 'Cūra—cultus.' So 'cultus' and 'curatio' occur in a similar connection, Cic. N. D. 2. 63, quoted by Heyne. 'Habendo pecori,' as we should say, 'for breeding cattle:' nearly equivalent to 'ad habendum pecus,' a use of the dative with the gerundive sufficiently common, especially in official designations, e. g. 'triumviri agris dividendis.' See Madv. § 241, obs. 3, § 415 obss.

4.] 'Pecori: apibus' was restored by Heins. from Med. and Rom. for 'pecori atque apibus.' 'Experientia,' of the bee-keeper, not of the bees, whose habits are only described incidentally. So 4. 315, 316, "Quis Deus hanc, Musae, quis nobis extudit artem? Unde nova ingressus hominum experientia cepit?" 'Habendis' then will have to be supplied from 'habendo.' 'Parcis' is an ornamental epithet, indicating the bee as it is in itself, not as an object of its keeper's care. Perhaps we may say that it has an appropriateness here, as showing that the nature of the bees themselves is a subordinate part of the subject of Book 4. See pp. 140, 141. Wagn. and Forb. think it refers to the difficulty of keeping up and increasing the stock of bees; but though this would agree well with 'habendo,' the use of 'parcus' would be extremely harsh, and not supported by 3. 403 (where the epithet is poetically transferred from the sparer to the thing spared), not to mention that the fact itself is disputed by Keightley.

5.] 'Hinc incipiam' seems to mean 'I will take up the song from this point of

Lumina, labentem caelo quae ducitis annum;
Liber et alma Ceres, vestro si munere tellus
Chaoniam pingui glandem mutavit arista,
Poculaque inventis Acheloia miscuit uvis;
Et vos, agrestum praesentia numina, Fauni,

time,' 'I will begin now.' So Varro, R. R. 2. 1, proceeds to his subject with the words 'incipiam hinc.' Not unlike is 'hinc refert,' E. 6. 41, 'next he sings.' Voss's interpretation of 'hinc' as 'horum partem,' 'ex his,' like τῶν ἀμόθεν, Hom. Od. 1. 10, as if to show the modesty of the poet, is far less simple and obvious. 'Incipiam' is rather 'I will undertake' than 'I will begin,' as is rightly remarked by Henry on A. 2. 13. Keightley comp. Lucr. 1. 55, "Disserere incipiam." The whole exordium may be translated, 'What makes a corn-field smile, what star suits best for turning up the soil and marrying the vine to the elm, what care oxen need, what is the method of breeding cattle, and what weight of man's experience preserves the frugal commonwealth of bees —such is the song I now essay."

5—42.] 'I invoke the sun and moon, the powers that give corn and wine, the wood-gods and nymphs, the gods of horses, herds, and flocks, the patrons of the olive, the plough, and the forest-trees—in short, every rural power, and especially Caesar, our future deity, who has yet his province to choose. May he, in pity to the husbandmen, begin his reign at once, and accept their homage and mine.'

6.] It is a question whether the sun and moon are meant to be identified with or distinguished from Bacchus and Ceres. The asyndeton looks rather in favour of the former view, which has the authority of Macrobius (Sat. 1. 18). It is no argument against it that Varro, in invoking the gods at the beginning of his treatise De Re Rustica, discriminates the two pairs of deities from each other, as his enumeration in other respects is sufficiently unlike Virgil's: nor will the objection that Virgil is not likely to have introduced a mystical doctrine into a poem on a practical subject weigh much with those who appreciate the character of the poet. A more serious difficulty is started by Keightley, who observes that though the sun may have been identified with Bacchus, as Macr. shows from other instances, it is not established that the moon and Ceres were ever considered the same. But if the first part of the identification is made out, the coincidence with Virgil's language seems too striking to be accidental, and thus the remaining hypothesis becomes probable, even in default of direct evidence in its favour. Besides Proserpine, as Keightley admits, was occasionally classed in this manner with Bacchus, and was in fact worshipped under the name of Libera (Cic. Verr. 2. 4. 48): and we know that the functions of Ceres and those of her daughter were not always separated. On 'Lumina' there is a curious note of Serv.: "*Numina* fuit, sed emendavit ipse, quia postea ait, *Et vos agrestum praesentia numina Fauni.*" Wakefield adopts 'numina,' while Wagn. supposes Serv.'s remark to refer to v. 7, where 'numine' is the second reading of Med. for 'munere.' 'Caelo,' 'along the sky.' The general sense of the line is parallel to Lucr. 5. 1436 foll., cited by Heyne, "At vigiles mundi magnum [et] versatile templum Sol et luna suo lustrantes lumine circum Perdocuere homines annorum tempora verti, Et certa ratione geri rem atque ordine certo."

7.] 'Liber' and 'Ceres' were worshipped together at Rome. Keightley, Myth. p. 460. 'Si' used as frequently in adjurations. The worshipper affects to make the existence of the attributes of the gods dependent on the granting of his prayer.

8.] 'Chaoniam,' a literary epithet: see on E. 1. 55. So 'Dodona' of the oak, v. 149.

9.] 'Pocula,' perhaps of the draught rather than of the cup, as in E. 8. 28, though it might well bear its usual sense. 'Acheloia' agrees with 'Chaoniam,' as if the poet had meant to represent Epirus and Aetolia as the cradle of the human race. Achelous was said to be the oldest of all rivers, whence the name was frequently put for water in general (Eur. And. 166, Bacch. 625: see Macr. Sat. 5. 18). Hyginus (fab. 274) and Serv. have stories connecting the discovery of wine with the neighbourhood of the Achelous. Hermann has a dissertation "De Musis fluvialibus Epicharmi et Eumeli" (reprinted in vol. 2 of his Opuscula), where he rejects this explanation, and contends that river-water got the name Achelous from the muse Achelois, the patron of rivers.

10.] 'Fauni,' E. 6. 27.

Ferte simul Faunique pedem Dryadesque puellae :
Munera vestra cano. Tuque o, cui prima frementem
Fudit equum magno tellus percussa tridenti,
Neptune ; et cultor nemorum, cui pinguia Ceae
Ter centum nivei tondent dumeta iuvenci ;
Ipse, nemus linquens patrium saltusque Lycaei,
Pan, ovium custos, tua si tibi Maenala curae,
Adsis, o Tegeaee, favens, oleaeque Minerva
Inventrix, uncique puer monstrator aratri,

11.] 'Ferre pedem,' of ordinary motion, A. 2. 756, Catull. 14. 21, of dancing, Hor. 2 Od. 12. 17, which may be its sense here, as the Fauns in Ecl. 6 are made to dance. The repetition of 'Fauni' serves as a kind of correction of the previous verse, where they alone were mentioned. Keightley remarks on the union of the Italian Fauns with the Greek Dryads.

12.] 'Munera,' E. 3. 63. 'Tuque' and 'cultor nemorum' are coupled with the preceding lines, being constructed grammatically with 'ferte pedem.' 'Prima' is virtually equivalent to 'primum,' the point being that this was the first horse produced. 'Frementem,' of a war-horse, A. 7. 638., 11. 599., 12. 82.

13.] Neptune produced the first horse, Scyphius, in Thessaly, by a stroke of his trident. "Primus ab aequorea percussis cuspide saxis Thessalicus sonipes, bellis fatalibus omen, Exsiluit," Lucan 6. 393. Heyne and some of the earlier commentators suppose the reference to be to the contest between Neptune and Minerva for the honour of naming Athens, when the former produced a horse, the latter an olive : but it may be doubted whether this version of the legend was current in Virgil's time, as the Greek writers represent Neptune to have produced not a horse, but a spring of salt water (Hdt. 8. 55). In Ov. M. 6. 75, where the story is told, the MSS. vary between 'fretum' and 'ferum.' Serv., who explains the present passage by this legend, tells us that in his time the greater part of the ancient copies actually read 'aquam' for 'equum,' though he himself prefers the latter. Water, as he remarks, is no part of the subject of the Georgics, and the epithet 'frementem' would not suit 'aquam' so well. 'Fudit,' of easy production, as in Lucr. 5. 917, "Tempore quo primum tellus animalia fudit" (quoted by Cerda), which perhaps Virgil had in his mind.

14.] 'Cultor nemorum :' Aristaeus (Dict. Biog.), identified by his association with Ceos, which he delivered from drought, and where he was honoured with the attributes of Zeus. 'Cultor' is generally taken as = 'incola,' simply denoting Aristaeus as a wood-god : but its use elsewhere in Virgil would be in favour of taking it as a cultivator, marking out Aristaeus' functions as agricultural no less than pastoral. 'Dresser of woods and groves.' So of Jupiter, E. 3. 61, "Ille colit terras." Thus 'dumeta' in the next line would be no less emphatic than 'iuvenci.' 'Patron of the brakes and of the herds that feed there.' One story made Aristaeus the first planter of the olive. 'Cui' seems to imply that the process goes on for him, because he is its patron and author, thus denoting causation indirectly. Comp. 2. 5. So Lucr. 1. 7, 8, "tibi suavis daedala tellus Submittit flores : tibi rident aequora ponti." 'Pinguia,' 'luxuriant.' "Folia pinguissima," Pliny, 21. 9. "Coma pinguissima," Suet. Ner. 20. The fertility of Ceos was so great that the wild fig tree was said to bear there three times a year. Athen. 3. p. 77, quoted by Cerda.

15.] "Pascuntur . . . . amantis ardua dumos," 3. 315. 'Ter centum,' indefinite, like "trecentae catenae," Hor. 3 Od. 4. 79.

16.] 'Come thou too in thy power from thy forest home and the Lycean lawns, Pan, tender of sheep, by the love thou bearest thy Maenalus, and stand graciously at my side, god of Tegea.' 'Ipse,' as the great rural god. The line is apparently modelled on Theocr. 1. 123 foll., the resemblance to which would be closer if we were to read 'seu' for 'si' with Schrader; but 'si' is sufficiently defended by v. 7. 'Lycaei,' E. 10. 15.

17.] 'Ovium custos,' the shepherd κατ' ἐξοχήν. 'Maenalus,' E. 8. 21., 10. 55 (where the pl. is used).

18.] "Calami, Pan Tegeaee, tui," Prop. 4. 3. 30. For the story of Minerva and the olive see on v. 13.

19.] Triptolemus is naturally mentioned after Minerva, as the legend connected both with Attica. Other stories represented

Et teneram ab radice ferens, Silvane, cupressum,
Dique deaeque omnes, studium quibus arva tueri,
Quique novas alitis non ullo semine fruges,
Quique satis largum caelo demittitis imbrem;
Tuque adeo, quem mox quae sint habitura deorum
Concilia, incertum est, urbisne invisere, Caesar,
Terrarumque velis curam, et te maximus orbis
Auctorem frugum tempestatumque potentem
Accipiat, cingens materna tempora myrto,

Osiris as the inventor of the plough (Tibull. 1. 7. 29), and this is the view of Serv. here: but 'puer' points to Triptolemus, who appears in works of art as a youth (Dict. Biogr.). 'Monstrator:' "sacri monstrator iniqui," Ov. Ib. 399. So "monstrata piacula," A. 4. 636, the expiations prescribed by the priestess.

20.] Silvanus (E. 10. 24) is represented in sculpture with a cypress in his hand, and hence called δενδροφόρος. See Heyne. His connexion with the cypress is accounted for by the legend of his attachment to Cyparissus, an Italianized version of one of the mythes of Apollo. In Catull. 62 (64). 289 Peneus appears at the bridal of Peleus and Thetis bearing trees plucked up by the roots, and among them the cypress. 'Ab radice' with 'ferens,' a sort of condensed expression, as Catullus, l. c., has "tulit radicitus."

21.] Serv. says that the pontiffs, after invoking the gods whose aid was specially required in the particular case, concluded with a general invocation. The names of some of the rural deities of Italy may be found in Varro, R. R. 1. 1; others are given by Serv. from Fabius Pictor. Ursinus quotes Prop. 4. 13. 41, "Dique deaeque omnes, quibus est tutela per agros," evidently an imitation. 'Studium tueri,' 2. 195. For a discussion on this class of expressions, see on v. 213. In the case of 'studium', perhaps it is more natural to regard the infinitive as a nominative, and make it the subject of the proposition. But in 3. 179, 180 'studium' certainly seems to be the subject, 'praelabi' being connected with it, like 'ad bella,' probably in a gerundial construction, as if it had been 'studium bellandi, aut praelabendi.'

22.] 'Non ullo' was restored by Heins. from Med., and others for 'nonnullo.' Pier. mentions another reading 'nullo de.' The abl. is descriptive of 'fruges.' The distinction is a general one between nature and cultivation, not, as in 2. 10—13, between spontaneous production and production by seed.

24.] This invocation of Caesar is probably, as Keightley observes, the first specimen of the kind. It was followed by Lucan and Statius, the former invoking Nero, the latter Domitian. 'Adeo:' see on E. 4. 11. 'Mox' has been thought to contain a bad compliment; but the poet's present object is to say that his patron will be deified, not to wish that his death may be delayed. Comp. v. 503.

25.] 'Concilia' seems to mean merely company or society, as in Cic. Tusc. 1. 30, "seclusum a concilio deorum." 'Of whom we know not in what house of gods thou art in good time to sit.' Some understand 'urbis' (genitive) of Rome, and connect 'invisere' with 'curam;' but it is more natural to confine 'invisere' to 'urbis,' and make 'curam' the object of 'velis,' as indeed is 'invisere,' rightly regarded. So in Hor. 1 Od. 1. 4 'collegisse' is virtually a nominative, and as such is joined with 'meta.' 'Invisere' seems to have the force of ἐποπτεύειν, which is peculiarly used, e. g. by Aeschylus, of divine regard and supervision.

27.] 'Auctorem' has here its full etymological force, 'augere' and its cognates being repeatedly used of vegetable growth. "Ad fruges augendas atque animantis," Lucr. 5. 80. 'Tempestatumque potentem' occurs again A. 1. 80., 3. 528, where it seems to mean storms rather than, as here, weather generally; but the repetition may teach us that the different meanings are not likely to have been discriminated in Virgil's mind so sharply as in ours. 'The giver of its increase, and lord of its changeful seasons.'

28.] 'Cingens materna tempora myrto,' nearly repeated A. 5. 72. For the connexion of the myrtle with Venus, see E. 7. 62; for that of the Julian family with Venus, E. 9. 47. The myrtle coronation seems to be meant as an acknowledgment of royalty.

An deus inmensi venias maris ac tua nautae
Numina sola colant, tibi serviat ultima Thule,
Teque sibi generum Tethys emat omnibus undis;
Anne novum tardis sidus te mensibus addas,
Qua locus Erigonen inter Chelasque sequentis
Panditur; ipse tibi iam bracchia contrahit ardens
Scorpios, et caeli iusta plus parte reliquit;
Quidquid eris,—nam te nec sperant Tartara regem,
Nec tibi regnandi veniat tam dira cupido;
Quamvis Elysios miretur Graecia campos,
Nec repetita sequi curet Proserpina matrem—
Da facilem cursum, atque audacibus adnue coeptis,

29.] 'Or whether thy coming shall be as the god of the unmeasured sea, the sole power to claim the seaman's homage, with furthest Thule for thy handmaid, and Tethys buying thee for her daughter with the dower of all her waves.' 'Deus,' 'the god,' not 'a god,' as is shown by 'sola, ultima Thule' (expressing the extent of the dominion) and 'omnibus undis.' 'Inmensi maris,' Lucr. 2. 590, the ἀπείρων πόντος of Homer. 'Venias,' 'come to be,' 'become.' "Nemo repente venit turpissimus," Juv. 2. 83; "dignus venias hederis," Id. 7. 29.

30.] 'Thule,' the extreme northern point of legendary travel, disputed about by the ancient geographers (Strabo 4, p. 201), and variously identified by the moderns with Zetland, Iceland, and Jutland.

31.] Caesar is to marry one of the Oceanides, and to receive as dowry the whole kingdom of the sea. The expression is like Eur. Med. 234, χρημάτων ὑπερβολῇ Πόσιν πρίασθαι.

32.] Caesar is invited to take his place among the signs of the Zodiac, which were identified with living beings. 'Tardis' is generally explained of the summer months, after Manil. 2. 102, "cum sol adversa per astra Aestivum tardis attollit mensibus annum;" but it need be no more than a disparaging epithet, intended to exalt the power of Caesar, who is to speed the year, as Cowley (Davideis, Book 1) says, "The old drudging Sun, from his long-beaten way, Shall at thy voice start, and misguide the day."

33.] 'Erigonen,' Dict. Biog. under 'Icarius.' 'Chelas,' χηλάς, the claws of the scorpion (Arat. 81, μεγάλας ἐπιμαίετο χηλάς), which in the early representations of the zodiac occupied the place of a separate sign. So Ov. M. 2. 195, "Est locus, in geminos ubi brachia concavat arcus Scorpios, et cauda flexisque utrimque lacertis Porrigit in spatium signorum membra duorum." When the balance was introduced, it was sometimes placed in the scorpion's claws, as in a sculpture referred to by Heyne. Augustus' birth is said to have taken place under Libra, according to the ordinary computation, and there may be also a compliment intended to the justice of his government. 'Sequentis,' 'next in order.'

34.] 'Ipse . . . reliquit,' parenthetical. The scorpion retires of himself, so that the place is in fact ready for Caesar. 'Ardens,' as a star, and also as a poisonous creature.

35.] 'Reliquit,' the reading of Med. and others, is more forcible than 'relinquit,' expressing further the scorpion's alacrity. 'Iusta plus parte:' having formerly taken more than his share, now he is content with less.

36.] 'Sperant' Med. (first reading), Rom., rightly adopted by Wagn. for 'sperent,' which would create rather a tautology with the next line. With 'sperant' the sense is, 'The honour is too great for Tartarus to hope; and you cannot be so desirous of empire on any terms as to wish to be king there.'

37.] 'Tam dira cupido,' A. 6. 373., 9. 185, which show that 'dira' merely means 'intense.' The line was not improbably the original of Milton's, "To reign is worth ambition, though in hell."

38, 39.] 'Though the Greeks paint glowing pictures of Elysium, and Proserpine shows a preference for the world below over the world above.'

40.] 'Vouchsafe me a smooth course, and smile on my bold endeavours, and in pity, like mine, for the countryman as he

Ignarosque viae mecum miseratus agrestis
Ingredere, et votis iam nunc adsuesce vocari.
Vere novo, gelidus canis cum montibus humor
Liquitur et Zephyro putris se glaeba resolvit,
Depresso incipiat iam tum mihi taurus aratro
Ingemere, et sulco attritus splendescere vomer.
Illa seges demum votis respondet avari
Agricolae, bis quae solem, bis frigora sensit;
Illius inmensae ruperunt horrea messes.
At prius ignotum ferro quam scindimus aequor,

wanders blind and unguided, assume the god, and attune thine ear betimes to the voice of prayer.' The sentence begun v. 24 is here completed. 'Da facilem cursum,' a metaphor from sailing ('cursum dare,' A. 3. 337). Comp. 2. 39, where Maecenas is asked to become the companion of the voyage, as Caesar here to be its patron. So Ovid (F. 1. 3, quoted by Cerda) to Germanicus, "timidae dirige navis iter." 'Audacibus,' like "sanctos ausus recludere fontis," 2. 175. Keightley.

41.] The ignorance of the husbandmen is involved in the poet's undertaking to enlighten them. If we believe Virgil to have found a special motive for writing his poem in the depressed state of Roman agriculture, there is doubtless an allusion to it here. 'Viae,' perhaps with reference to the metaphor of the preceding line. 'Mecum' with 'miseratus.'

42.] 'Ingredere,' used as in A. 8. 513, where Evander invites Aeneas to take upon him the command of the Tyrrhenians. So "Adgredere o magnos, aderit iam tempus, honores," E. 4. 48. Caesar there is called upon to enter on his divinity. The other interpretation, explaining the word with reference to 'viae,' 'begin to tread the path,' seems on the whole less likely on account of the words that follow, 'votis iam nunc adsuesce vocari.'

43—49.] 'Begin to plough as soon as winter is over. A fourfold ploughing will be repaid by an abundant harvest.'

43.] Columella (2. 2, § 2) tells the farmer not to wait for some fixed day, as the beginning of spring, but to commence operations before the winter is well over, say after the ides of January. 'Gelidus... resolvit' give the reason why this is the earliest moment when ploughing can begin.

44.] 'Liquitur montibus,' like "liquuntur rupibus amnes," 2. 185. 'Zephyro' is the agent by whose help the liberation takes place. Emm. well comp. 2. 330, "Zephyrique tepentibus auris Laxant arva sinus;" Hor. 1 Od. 4. 1, "Solvitur acris hiems grata vice veris et Favoni;" Stat. Theb. 4. 1, "Tertius horrentem Zephyris laxaverat annum Phoebus."

45.] The adjuncts 'depresso,' 'ingemere,' 'attritus,' 'splendescere,' imply that the ploughing is to be thorough. So "fortes invertant tauri," v. 65. The language of the first clause is borrowed from Lucr. 5. 209, "vis humana... valido consueta bidenti Ingemere, et terram pressis proscindere aratris." 'Taurus' here and elsewhere for 'bos' or 'iuvencus.' The ancients never ploughed with bulls, any more than the moderns.

46.] Serv. quotes from Cato's discourse to his son, "Vir bonus est, M. fili, colendi peritus, cuius ferramenta splendent." The notion here may be of rubbing off the rust of winter.

47, 48.] The common practice was to plough three times, in spring, summer, and autumn; but where the soil was strong there was another ploughing in the autumn of the previous year. So Pliny explains the passage (18. 20), "quarto seri sulco Virgilius existimatur voluisse, cum dixit, optimam esse segetem, quae bis solem, bis frigora sensisset." Heyne comp. Theocr. 25. 25, τριπόλοις σπόρον ἐν νειοῖσιν Ἐσθ' ὅτε βάλλοντις καὶ τετραπόλοισιν ὁμοίως. 'Sensit' refers to the effect of the ploughing, after which the land would be more alive to feel the hot and cold seasons. See p. 138. 'Seges' is of course the land.

49.] 'Illius,' segetis. 'Ruperunt horrea:' 'see, the barns are burst at once,' the perf. expressing instantaneous action, as in 2. 81. "Horrea vincat," 2. 518. But it would be equally possible, though less forcible, to render the perfect, 'have been known to burst.'

50—63.] 'First however understand the nature of the soil and climate. Different soils are adapted to different products, as

Ventos et varium caeli praediscere morem
Cura sit ac patrios cultusque habitusque locorum,
Et quid quaeque ferat regio, et quid quaeque recuset.
Hic segetes, illic veniunt felicius uvae;
Arborei fetus alibi, atque iniussa virescunt
Gramina. Nonne vides, croceos ut Tmolus odores,
India mittit ebur, molles sua tura Sabaei,
At Chalybes nudi ferrum, virosaque Pontus
Castorea, Eliadum palmas Epiros equarum?
Continuo has leges aeternaque foedera certis
Inposuit natura locis, quo tempore primum
Deucalion vacuum lapides iactavit in orbem,
Unde homines nati, durum genus. Ergo age, terrae

experience shows. It is Nature's law, as old as man's creation.'

50.] 'At' Palatine MS. 'Ac' Med. Rom. The former seems better, as the poet apparently interrupts himself.

51.] The same question is raised by Varro at the outset of his work (l. 3. 4), and also by Columella (1 pref.) who has Virgil in his mind. Lucr. l. 296 talks of the 'facta ac mores' of the winds.

52.] 'Patrios cultus,' as we should say, the agricultural antecedents of the spot, which is spoken of as if it were a person with ancestors. So 'morem caeli' and 'recuset' imply personifications. The expression then is virtually equivalent to 'proprios cultus,' 2. 35. 'Cultusque', is the reading of the best MSS., so that 'patrios' belongs to 'habitus' as well as 'cultus.' Heyne follows others in reading 'cultus,' understanding 'patrios cultus' of the mode of culture practised by the past generation. The whole subject is dealt with more at large by Virgil, 2. 109 foll.

54.] 'Veniunt,' 2. 11.

55.] With Keightley I have recalled the comma after 'alibi,' so as to make 'fetus' and 'gramina' alike subjects of 'virescunt,' which seems specially appropriate where young trees are spoken of.

56.] 'Nonne vides,' a favourite Lucretian expression. So Aratus opens his Diosemeia with *οὐχ ὁράας*. 'Tmolus' (Dict. Geog.) is named by no earlier writer than Virgil as producing saffron, the place most famous for which was Cilicia, so that it is possible this may be one of Virgil's geographical inaccuracies. The later writers who support Virgil (Columella, Solinus, and Marcianus Capella) probably only copy him. Serv. mentions an alternative of understanding 'croceos odores' of the peculiar smell of the Tmolian wine (2. 98); but this seems very unlikely.

57.] 'Mittit,' 'sends to Rome.' For the indic. see on E. 4. 52. But Med. has 'mittat,' which may be right. India produced the largest elephants (Pliny 8. 11), whence ivory is called 'Indus dens' Catull. 62 (64). 48. 'Molles sua tura Sabaei:' "odores, Quos tener e terra divite mittit Arabs," Tibull. 2. 2. 4.

58.] 'At' used as in 2. 447, distinguishing one part of an enumeration from another. 'Chalybes' (Dict. G.), called *σιδηροτέκτονες* Æsch. Prom. 714. 'Nudi' gives the picture of them as working in the forge, like the Cyclopes A. 8. 425. 'Virosa castorea' like 'castoreo gravi,' Lucr. 6. 794, the epithet referring to the strong smell. For the fable and the fact about the beaver, see Mayor on Juv. 12. 34. The best 'castoreum' was produced in Pontus; an inferior sort in Spain. Strabo 3, p. 163. Cas.

59.] 'The palms of the mares of Elis' for 'the mares which win palms at Elis.' The object of the breed is said to be produced when the breed itself is produced. Thus the expression is not quite parallel to "tertia palma, Diores," A. 5. 339, with which it is commonly compared. With 'Epiros' comp. 3. 121, with 'Eliadum,' ib. 202. Mares are mentioned as fleeter than horses. "Apta quadrigis equa," Hor. 2 Od. 16. 35.

60.] 'Continuo' connected with 'quo tempore.' 'Foedera' of the laws of nature, as in A. 1. 62, Lucr. 1. 586., 5. 57, 924.

62.] "Lapides Pyrrhae iactos," E. 6. 41.

63.] 'Durum genus,' because born from the stones. Comp. 2. 341, Lucr. 5. 926. The connexion seems to be that the restric-

Pingue solum primis extemplo a mensibus anni
Fortes invertant tauri, glaebasque iacentis
Pulverulenta coquat maturis solibus aestas;
At si non fuerit tellus fecunda, sub ipsum
Arcturum tenui sat erit suspendere sulco:
Illic, officiant laetis ne frugibus herbae,
Hic, sterilem exiguus ne deserat humor arenam.
Alternis idem tonsas cessare novales,

tion of certain products to certain soils is part of the iron rule of the world, which is now inhabited by men of rougher mould, doomed to labour, and physically adapted to it. Work then, Virgil goes on to say, man and beast, and accomplish your destiny. Contrast the language of E. 4. 39, 41, when all countries shall produce all things, and the strength of man and beast no more be put under requisition.

63—70.] 'Work then, as soon as weather allows you: plough with your might in spring and cross-plough in summer; that is, where the soil is rich and strong: if it is meagre, a shallow ploughing in September will do.'

64.] 'Pingue' emphatic, as v. 67 shows.

65.] 'Fortes' emphatic, like "validis terram proscinde iuvencis," 2. 237. The rhythm of the line is obviously intended to suit the sense. 'Iacentis,' upturned by the plough and lying exposed to the sun. The word is probably meant to indicate that there should be a second ploughing, or cross-ploughing in summer. See on vv. 47, 48, and comp. 2. 261, "Ante supinatas Aquiloni ostendere glaebas." 'Let the clods be exposed for summer to bake them to dust with its full mellow suns.'

66.] 'Maturis' of full midsummer heat; but it seems also to contain the notion of actively ripening.

67.] So Col. 2. 4, "Graciles clivi non sunt aestate arandi, sed circa Septembres Calendas: quoniam si ante hoc tempus proscinditur, effeta et sine succo humus aestivo sole peruritur, nullasque virium reliquias habet." This September ploughing is apparently meant to supersede both winter and summer ploughing: Col. however goes on to say, that the ploughing must be repeated shortly after, so that sowing may take place at the beginning of the equinoctial rains.

68.] "Non. Septemb. Arcturus exoritur," Col. 1. 2. 'Suspendere tellurem,' not 'aratrum,' as Forb. takes it. "Neque enim parum refert suspensissimum esse pastinatum [solum], et, si fieri possit, vestigio quoque inviolatum," Col. 3. 13, who immediately afterwards talks of "vineam in summa terra suspendere," as opposed to planting deep. The notion seems to be that of raising the soil lightly so as to leave it, as it were, hanging in air.

69.] 'Illic' refers to vv. 64—6, 'hic' to vv. 67, 68. 'Laetis,' as the quality of the soil would make the corn grow luxuriantly. Forb. comp. 2. 251, "Humida maiores herbas alit, ipsaque iusto Laetior."

71—83.] 'It is well to let your land lie fallow every other season: or again you may change the crops, and so relieve the soil at the same time that you turn it to some account.'

71.] "It can hardly be meant that the land was to be let lie idle an entire year, for in that case there would be only one crop in three years. What he means is, that after the corn had been cut in the summer, the land was to be let to lie and get a scurf of weeds till the following spring, when they were to be ploughed in." Keightley, who, however, on v. 47, quotes a passage from Simond's Travels in Italy and Sicily, showing that the extreme view of the length of time allowed to elapse between the crops is countenanced by the present practice at Sciacca on the south coast of Sicily. "When the land is manured, which is rarely the case, it yields corn every year, otherwise once in three years: thus, first year corn (fromento); second year fallow, and the weeds mowed for hay; third, ploughing several times, and sowing for the fourth year" (p. 476). Dickson (Husbandry of the Ancients, vol. i. pp. 444 foll.) concludes from a study of the agricultural writers that fallowing was the general rule in Italy. "When the several authors," says he, "treat of ploughing, and direct at what seasons this operation should be performed, they have the fallow land only in view. The seasons of ploughing . . . were in the spring and summer, while the crop was on the ground; for the seed-time was in autumn, and the harvest in the end of summer. The directions given must therefore relate only

Et segnem patiere situ durescere campum;
Aut ibi flava seres mutato sidere farra,
Unde prius laetum siliqua quassante legumen
Aut tenuis fetus viciae tristisque lupini
Sustuleris fragilis calamos silvamque sonantem.
Urit enim lini campum seges, urit avenae,
Urunt Lethaeo perfusa papavera somno:
Sed tamen alternis facilis labor; arida tantum
Ne saturare fimo pingui pudeat sola, neve

to the fallow. It would seem that they considered the ploughings given to land that had carried a crop the preceding year, and was immediately to be sown for another, as of so little consequence that it was needless to give any directions about them. From this we may conclude that they considered ploughing and sowing immediately after a crop as bad husbandry, and only to be practised in a case of necessity; or at least that they were of opinion that very little of their land was so rich as to allow this kind of management." Compare Daubeny's Lectures, p. 125. 'Alternis,' 'alternately,' implying no more than that the husbandman instead of sowing every time is to sow every other time. 'Idem,' as we should say, 'at the same time,' implying that the rules already given do not exhaust the subject. "Sapienter idem Contrabes . . . vela," Hor. 2 Od. 10. 22. 'Tonsas,' 'reaped.' "Colonus agros uberis tondet soli," Sen. Phoen. 130. For 'novalis,' see E. 1. 71, note. Here it apparently means 'fallow-land,' the word being used proleptically.

72.] 'Situ:' "Sed nos de agitatione terrae nunc loquimur, non de situ," Col. 2. 2. § 6. Here 'situ' may denote not only repose, but the scurf that forms on things allowed to lie, as 'durescere' seems to mean the physical effect of exposure to the air.

73.] 'Mutato sidere,' because wheat would not be sown at the same time of the year as pulse. See vv. 215, 220. 'Sidere' is used strictly, as in v. 1, as the seasons of the year were marked by the constellations. Keightley seems right after Voss in supposing these two crops to be sown in the same year, the pulse in spring, the wheat in autumn. 'Farra,' properly 'spelt:' here probably corn in general. "The Romans seem to have had some glimpses of the doctrine of the rotation of crops: but it does not appear that any system of culture founded upon this knowledge was in general use among them," Daubeny, p. 124.

74.] 'The pulse which is luxuriant with quivering pod'—a description of the bean. Pliny 18. 21.

75.] 'Tenuis viciae:' "The tare or vetch is called slight because its halm is so slender and its seed so small, compared with those of the bean or pea." Keightley. 'Tristis,' 'bitter,' as in 2. 126. Vetches and lupines were supposed actually to enrich the land, acting as manure if immediately after they had been cut the roots were ploughed in and not left to dry in the ground. Col. 2. 13.

76.] 'Silvam,' like 'calamos,' belongs to 'viciae' and 'lupini,' expressing the luxuriance of the crop. So 'aspera silva,' v. 152, of burrs and caltrops.

77.] The general sense is that the same crop, invariably repeated, will exhaust the soil. Flax, oats, and poppies are specified merely as instances of this rule, though of course they are chosen as significant instances. Virgil then goes on to say that, though this is the tendency of these crops in themselves, it need not be apprehended when they are made to alternate with each other, if only the soil is renovated after each crop by plentiful manuring. This is substantially the interpretation of Wagn., and seems the only satisfactory one. 'Lini:' "Tremellius obesse maxime ait solo virus ciceris et lini, alterum quia sit salsae, alterum quia sit fervidae naturae," Col. 2. 13, who goes on to quote the present passage.

78.] Comp. A. 5. 854, "ramum Lethaeo rore madentem Vique soporatum Stygia."

79.] 'Labor' of the field. 'Rotation will lighten the strain.' "Mox et frumentis labor additus," v. 150. 'Arida' and 'effetos' are emphatic—after the parching and exhausting effect of each crop. We may render freely 'only think of the dried-up soil, and be not afraid to give it its fill of rich manure: think of the exhausted field, and fling about the grimy ashes broadcast.'

80.] 'Pudeat,' because shame restrains men from excess in anything. Comp. E.

Effetos cinerem inmundum iactare per agros.
Sic quoque mutatis requiescunt fetibus arva,
Nec nulla interea est inaratae gratia terrae.
Saepe etiam sterilis incendere profuit agros
Atque levem stipulam crepitantibus urere flammis:
Sive inde occultas viris et pabula terrae
Pinguia concipiunt; sive illis omne per ignem
Excoquitur vitium, atque exsudat inutilis humor;
Seu pluris calor ille vias et caeca relaxat
Spiramenta, novas veniat qua sucus in herbas;
Seu durat magis, et venas adstringit hiantis,
Ne tenues pluviae, rapidive potentia solis
Acrior, aut Boreae penetrabile frigus adurat.
Multum adeo, rastris glaebas qui frangit inertis

7. 44, note. 'Iactare' in the same way seems to imply profuseness.

82.] 'Sic quoque' is explained by 'mutatis fetibus.' Rest is gained by a change of crops as well as by leaving the land untilled.

83.] 'Nor is the land meantime, while enjoying its rest, thankless and unfruitful, because unploughed.' 'Gratia' is said of land which repays the labour bestowed on it, and restores the seed committed to it with interest. "Siccum, densum, et macrum [agri genus]...ne tractatum quidem gratiam referet," Col. 2. 2, § 7. So Martial uses 'ingratus' of a field that does not bear. 'Inaratae terrae,' genitive after 'gratia,' the thanklessness of unploughed land — the thanklessness, as it were, of that which has nothing to be thankful for.

84–93.] 'Burning stubble is a good thing, either as invigorating the soil, or as getting rid of its moisture, or as opening its pores, or as acting astringently.'

84.] 'Saepe' with 'profuit.' 'Sterilis agros' is perhaps rightly explained by Keightley of the lands from which the corn had been carried, and which therefore have nothing but the stubble on them.

85.] 'Levem stipulam,' v. 289. Emm. comp. Ov. M. 1. 492, "Utque leves stipulae demtis adolentur aristis." The most common mode of reaping was to cut the corn in the middle of the straw, leaving the rest in the ground. Varro, R. R. 1. 50. The rhythm again is accommodated to the sense.

86.] Daubeny (pp. 91 foll.) accepts all Virgil's reasons but the last, 'seu durat,' &c., remarking that light and sandy soils are injured by the operation. He adds that the ancients do not seem to have reached to the modern practice of burning away the turf, though Virgil's words would be a good statement of its salutary effects.

88.] 'Vitium' as the cold in soils is called 'sceleratum,' 2. 256.

90.] 'Spiramenta,' 4. 39. So 'spiracula,' Lucr. 6. 493; 'spiramina,' Lucan 10. 247. 'Qua' follows 'viis' similarly A. 5. 590.

91.] The object of 'durat' seems to be the land itself rather than the pores, 'venas hiantis.' The explanations given are apparently intended to vary more or less according to the different kinds of soil.

92.] 'Tenues,' 'subtle,' 'penetrating.' "Tenuisque subibit Halitus," 2. 349. 'Pluviae' is of course grammatically constructed with 'adurant,' supplied from 'adurat,' which however belongs to it in sense only so far as it contains the general notion of injuring. See on A. 2. 780. 'Rapidi,' E. 2. 10.

93.] 'Penetrabile:' "penetrale frigus," Lucr. 1. 494. 'Adurat:' cold is said to burn not only by poets (e. g. Ov. M. 14. 763, "frigus adurat Poma"), but by prose writers, as Tac. A. 13. 35, "ambusti multorum artus vi frigoris." Cerda quotes Aristot. Meteor. 4. 5, *κάειν λέγεται καὶ θερμαίνειν τὸ ψυχρόν, οὐχ ὡς τὸ θερμόν, ἀλλὰ τῷ συνάγειν ἢ ἀντιπεριστάναι τὸ θερμόν.* So *ἀποκαίεσθαι* is used in Theophr. and the Geoponica of the effect of intense cold.

94–99.] 'Harrowing is useful, and so is cross-ploughing.'

94.] "Our way, after breaking a field, is to give it a good tearing up with a heavy harrow with iron teeth, drawn by two or more horses. The ancients, who were unacquainted with this harrow, ... used

Vimineasque trahit cratis, iuvat arva; neque illum
Flava Ceres alto nequiquam spectat Olympo;
Et qui, proscisso quae suscitat aequore terga,
Rursus in obliquum verso perrumpit aratro,
Exercetque frequens tellurem, atque inperat arvis.
Humida solstitia atque hiemes orate serenas,
Agricolae; hiberno laetissima pulvere farra,
Laetus ager: nullo tantum se Mysia cultu

to break the clods by manual labour with an implement called a 'rastrum,' or a 'sarculum:' and then, to pulverize it, the men [or perhaps oxen] drew over it bush-harrows (crates), nearly the same as now in use," Keightley, who explains 'rastrum' to be a kind of rake, heavy, with iron teeth, probably four in number (Cato 10). 'Inertis' denotes the state of the clods when left to themselves, not unlike "segnem campum," v. 72.

95.] 'Cratis,' v. 166.

96.] 'Flava Ceres,' "rubicunda Ceres," v. 316, Homer's ξανθὴ Δημήτηρ, the epithet here seemingly indicating the nature of the reward. 'Neque—nequiquam,' A. 6. 117. Ceres does not regard him vainly, as if she were an idle spectator, or were unable to help. So 'respicere' of divine aid E. 1. 28. Virgil may have thought of Hes. Works 299, ἐργάζευ, Πέρση, δῖον γένος, ὄφρα σε Λιμὸς Ἐχθαίρῃ, φιλέῃ δέ σ' ἐϋστέφανος Δημήτηρ. The spelling 'nequiquam,' adopted by Wagn., is supported by the general practice of Med., by the Vatican fragment, and by the Canon. MS. It assumes that the word is derived, not from 'quidquam,' but from 'quiquam,' the old form of the abl., so that we may compare 'nequaquam.'

97.] Virgil means merely to distinguish the processes of harrowing and cross-ploughing, though he expresses himself as if both were not carried on by the same individual, or applied to the same land. He seems to be enumerating the different parts of cultivation without much regard to order, forgetting that he has already recommended cross-ploughing, v. 48. 'Proscindere' is the technical term for the first ploughing, the second being expressed by 'offringere,' the third by 'lirare.' 'Suscitat' is illustrated by 'inertis,' v. 94, and also by 'suspendere,' v. 68. Though in the present tense, it must not be understood as implying that ploughing was to be immediately followed by cross-ploughing, as the two took place at different times, but merely as denoting the husbandman's habitual practice. 'The clods which he turns up he afterwards breaks across.' 'Terga,' of the surface presented by the clods, 2. 236.

99.] 'Exercet:' "Paterna rura bobus exercet suis," Hor. Epod. 2. 3. 'Inperat arvis:' "ut fertilibus agris non est inperandum, cito enim exhauriet illos non intermissa fecunditas, ita animorum inpetus assiduus labor frangit," Sen. de Tranq. 15, which however refers to constant sowing (comp. 'inperare vitibus,' to task vines by making them bear, 'inperare voci,' to task the voice by exerting it), rather than as here to constant breaking up of the ground. Cic. De Sen. 15 says of the earth "quae nunquam recusat inperium," and so the author of the lines prefixed to the Aeneid, "ut quamvis avido parerent arva colono." Comp. the use of 'subigere' for thorough cultivation.

100—117.] 'Dry winters and wet summers are best for the land. It is well to irrigate the field after sowing—well, too, to let the cattle eat down the young corn, if too luxuriant, and to drain off water when the land is too moist.' Here again there seems no great connexion between the various precepts.

100.] Macrobius (Sat. 5. 20) says that Virgil has followed the words of a 'rusticum canticum,' contained in a volume of verse older than any of the compositions of the Latin poets. "Hiberno pulvere, verno luto, grandia farra, Camille, metes." 'Solstitium,' properly of either solstice; when used alone, restricted to the summer. "Sic multas hiemes atque octogesima vidit solstitia," Juv. 4. 92.

102.] 'Maesia' was the reading of the old editions; but 'Mysia' is supported by the best MSS., and required by the context, being the region of which Gargarus, the top of Mount Ida, forms a part. The fertility of Gargarus (or of the lower lands about it) was proverbial. "Gargara quot segetes, quot habet Methymna racemos," Ov. A. A. 1. 57. The sense then seems to be, as Heyne takes it, 'Mysia is never so much in its pride, and Gargarus never so marvellously fertile, as in a dry

Iactat et ipsa suas mirantur Gargara messis.
Quid dicam, iacto qui semine comminus arva
Insequitur cumulosque ruit male pinguis arenae?
Deinde satis fluvium inducit rivosque sequentis,
Et, cum exustus ager morientibus aestuat herbis,
Ecce supercilio clivosi tramitis undam
Elicit? illa cadens raucum per levia murmur
Saxa ciet, scatebrisque arentia temperat arva.
Quid, qui, ne gravidis procumbat culmus aristis,
Luxuriem segetum tenera depascit in herba,

winter,' as if he had said 'Mysia et Gargara se iactant.' Wagn. however adopts another interpretation suggested by Macrobius (ubi sup.), 'No Mysian cultivation can equal a common field in a dry winter:' but then 'ipsa suas mirantur Gargara messis' would be very awkwardly expressed. 'Cultu' then is not to be pressed, the meaning being merely 'Mysian farming is never so successful,' &c.

103.] Comp. 2. 82.

104.] 'Quid dicam,' a form of enumeration, v. 311. 'Qui,' antecedent omitted, as in E. 2. 71, &c. 'Iacto,' 2. 317. The metaphor, as Keightley has seen, is from a soldier throwing his lance, and then coming to close quarters sword in hand.

105.] 'Ruit,' 'levels,' whereas "ruam acervos," Hor. 2 S. 5. 22, means 'to heap up.' So "Sol ruit," A. 3. 508, means 'goes down;' "ruebat dies," A. 10. 256, 'was coming up.' The notion of the word seems to be that of violent movement: the direction of the movement depends on the context. 'Cumulos' seems rightly understood by Dickson (vol. i. p. 518) of the earth at the tops of the ridges, which is brought down by rakes or hurdles on the seed, comparing Col. 2. 4, § 8, "inter duos latius distantis sulcos medius cumulus siccam sedem frumentis praebeat." 'Male pinguis,' 'non pinguis,' like 'male sanus' for 'insanus,' Serv., an interpretation which enables us to give 'arenae' its ordinary sense, and agrees better, as Wagn. remarks, with what follows, where dry ground requiring irrigation is spoken of.

106.] "*Satis*, segetibus, agris satis, id est, seminatis: nam participium est," Serv. "*Sequentis*, quia quo duxerit sequuntur," Id. In Il. 21. 257 foll., on which parts of this description are closely modelled, the trench-maker ὕδατος ῥόον ἡγεμονεύει, and the water φθάνει δέ τε καὶ τὸν ἄγοντα. From the description it seems plain that the irrigation takes place in warm weather, after the corn has begun to get up.

107.] It is not clear whether this is a continuation of the description, or a different picture, irrigation from a height as distinguished from irrigation on a level. 'Herbis' must mean the blades of corn, not the grass, which would not be growing in a corn-field. With the language comp. E. 7. 57, "Aret ager: vitio moriens sitit aëris herba."

108.] 'Clivosi tramitis,' i. e. 'clivi per quem unda tramitem facit,' 'trames' being used proleptically. The force of 'ecce' at once giving the picture and expressing the unexpected relief to the soil, should not be neglected. 'And when the scorched land is in a glow, and the corn-blades dying—O joy! from the brow of the channelled slope he entices the flood: see! down it tumbles, waking hoarse murmurs among the smooth stones, and allaying the sun-struck ground as it bubbles on.'

109.] Serv. reminds us that 'elices' is the technical word for drains, and 'aquilices' for men employed to discover water. The latter word may be derived from 'lacio,' though the older form 'aquileges' points rather to 'lego:' the former is perhaps still more doubtful, as the analogy of 'colliciae' or 'colliquiae' is in favour of 'liquo.' 'Illa cadens:' τοῦ μέν τε προρέοντος, ὑπὸ ψηφῖδες ἅπασαι Ὀχλεῦνται· τὸ δέ τ' ὦκα κατειβόμενον κελαρύζει, Il. 21. 260.

110.] 'Temperat:' "frigidus aera vesper Temperat," 3. 337. Contrast Hor. 3 Od. 19. 6, "quis aquam temperet ignibus?" where it is the cold that is mitigated.

111.] 'Quid, qui' is explained by 'dicam,' v. 104, otherwise the construction might be the same as in E. 9. 44 (note). 'Gravidis—aristis:' Cerda comp. Hes. Works 473, ὧδέ κεν ἀδρασύνῃ σταχύες νεύοιεν ἔραζε.

112.] Heyne comp. Pliny 18. 17, "Luxuria segetum castigatur dente pecoris in herba dumtaxat: et depastae quidem vel saepius nullam in spica injuriam sentiunt." This luxuriance was occasionally corrected by harrowing, 'pectinatio,' Id. ib. 21.

Cum primum sulcos aequant sata? quique paludis
Collectum humorem bibula deducit arena?
Praesertim incertis si mensibus amnis abundans
Exit, et obducto late tenet omnia limo,
Unde cavae tepido sudant humore lacunae.
Nec tamen, haec cum sint hominumque boumque labores
Versando terram experti, nihil inprobus anser
Strymoniaeque grues et amaris intiba fibris
Officiunt aut umbra nocet. Pater ipse colendi
Haud facilem esse viam voluit, primusque per artem
Movit agros, curis acuens mortalia corda,

113.] 'Sulcos' here are the tops of the furrows, or rather the ridges between the furrows, as Dickson remarks (vol. i. p. 517 note).

114.] 'Deducere,' of drawing off water, v. 269. 'Bibula arena' might be referred, with Keightley, to the soil from which the water is drawn off, called 'arena' with reference to the water, but the scope of the passages seems rather to require that it should be taken instrumentally, so that it would seem to refer to the drains, which Col. 2. 2 and others recommend to have half filled with small stones or gravel. Heyne refers to Dickson to show that sand is sometimes mixed with soil in order to absorb moisture, but he does not give the page, and I have not found it. "Bibulam lavit (pavit) aequor arenam," Lucr. 2. 376.

115.] 'Incertis mensibus' is explained of the months when the weather cannot be depended on, i. e. the spring and autumn (comp. vv. 311 foll. Lucr. 6. 357—378); in this case the spring. Forb. comp. Lucan 4. 49, "incertus aer." The words themselves would more naturally mean 'at uncertain seasons.' Probus, Gramm. 1, mentions a reading 'certis.'

116.] 'Exit' of a river, A. 2. 496.

117.] 'Sudant humore,' Lucr. 6. 943. Keightley rightly gives the force of the line, 'Whence if the water is not drawn off before the sun begins to act on it, it might rot the plants.'

118—146.] 'Besides all this, the farmer has many enemies to fight with—birds, weeds, and shade. Such is Jove's ordinance: it was he that introduced labour. Before him men had everything to their hands, and property was not: he brought in dangers and difficulties, to sharpen human wit: and so inventions and discoveries multiplied, under pressure of want.'

118.] 'Boumque labores,' v. 325; "hominumque urbisque labores," A. 2. 284.

119.] 'Versare,' like 'vertere,' v. 2, with a further notion of frequency. 'Inprobus:' 'probus' is frequently coupled with 'pudicus' (comp. note on v. 80), expressing the civic virtue of moderation and respect for the rights of others. Hence 'inprobus' denotes the absence of such moderation and respect, and as such is applied to the wanton malice of a persecuting power which makes its victims like itself, E. 8. 49 (note), to the unscrupulous rapacity of a noxious animal, 3. 431, A. 2. 356 &c., and even to things which are exacting and excessive, v. 145, A. 12. 687. So here the goose is characterized as unconscionable, regardless of its own and the farmer's dues. Comp. the use of ἀναιδής, e. g. of Sisyphus' stone. Of the goose Palladius (1. 30) says, "Anser locis consitis inimicus est, quia sata et morsu laedit et stercore," the latter part of the charge being, as Martyn observes, a vulgar error.

120.] 'Strymoniae:' see on E. 1. 55. No other writer seems to speak of cranes as enemies to the farmer. 'Intiba:' chicory or succory would be injurious, as Turnebus (27. 25) explains, both directly, as a weed, and indirectly, as attracting geese, which are fond of it (Col. 8. 14). 'Amaris fibris' would rather point to the direct effect; but the words may be merely ornamental.

121.] 'Umbra,' v. 157. E. 10. 76, "nocent et frugibus umbrae." 'Pater ipse:' comp. generally Hes. Works 42 foll. where the difficulties introduced by Zeus are attributed to his resentment against Prometheus. 'Ipse' added to the name of a god seems to express dignity, as Wagn. remarks, 'the great Father himself,' though this does not always exhaust its meaning. See on v. 328.

122.] 'Per artem,' A. 10. 135.

123.] 'Movit,' 2. 316. Comp. the use of 'suscito' v. 97, 'agito,' note on v. 72. 'Corda,' in older Latin, 'the intellect.' "Aliis cor ipsum animus videtur, ex quo excordes,

Nec torpere gravi passus sua regna veterno.
Ante Iovem nulli subigebant arva coloni;
Ne signare quidem aut partiri limite campum
Fas erat: in medium quaerebant, ipsaque tellus
Omnia liberius, nullo poscente, ferebat.
Ille malum virus serpentibus addidit atris,
Praedarique lupos iussit, pontumque moveri,
Mellaque decussit foliis, ignemque removit,
Et passim rivis currentia vina repressit,
Ut varias usus meditando extunderet artis
Paulatim, et sulcis frumenti quaereret herbam,

vecordes, concordesque dicuntur, et Nasica ille prudens, bis consul, corculum, et egregie cordatus homo catus Aeliu' Sextus," Cic. Tusc. 1. 9. So "hebeti cognoscere corde," Lucr. 4. 51, the opp. of 'acuens corda.' This and the next line give the good side of the changes of the silver age, as if labour were necessary for the development of man. The old mythology, however, like our own revelation, taught that man first became deteriorated, and that the change in his relation to nature was intended as his punishment.

126.] 'Ne' is the reading of the best MSS.: others have 'nec,' which was once adopted by Heyne. The latter would not be incorrect, as 'nec—quidem' might apparently stand for 'et ne—quidem:' but it is at any rate unnecessary. The sense seems to be, the ground was sacred not only from breaking up by the plough but from division by the landmark. The thought will hardly bear to be put into a more prosaic shape, as though agriculture and property are doubtless connected, Virgil would scarcely speak of the latter as necessarily going before the former. Ov. M. 1. 136 postpones the division of the land till the brazen age, cultivation having begun in the silver. For 'limitatio' see Dict. Ant. (ed. 2) 'ager,' or 'agrimensores' (ed. 1). 'Signare' may contain a reference to 'assignatio.'

127.] 'In medium,' 4. 157, with a view to the common stock. This refers to 'ne signare quidem,' &c. 'Ipsaque tellus' to 'ante Iovem.' 'Ipsaque tellus:' καρπὸν δ' ἔφερε ζείδωρος ἄρουρα Αὐτομάτη πολλόν τε καὶ ἄφθονον, Hes. Works 118. So even in Lucretius' view of the world (2. 1159), "Ipsa dedit dulcis fetus et pabula laeta, Quae nunc vix nostro grandescunt aucta labore."

128.] 'Liberius' seems to include both generosity and freedom from external constraint. "Inmetata quibus iugera liberas Fruges et Cererem ferunt," Hor. 3 Od. 24. 12. Forb.

129.] The extinction of the serpent and the pacification of the wolf are to signalize the return of the golden age. E. 4. 24., 5. 60. 'Malum' may be used, as Serv. thinks, because 'virus' is a neutral word for animal fluid: but it seems more obvious to take "virus" in its ordinary sense, and regard 'malum' as a piece of descriptive simplicity, like "malos fures," Hor. 1 S. 1. 77. 'Ater' frequently occurs as an epithet of serpents, when it would not be easy to say whether it is to be construed in its primitive sense of 'black,' or its derivative meaning of 'deadly,' though it may include both. In 4. 407, where it is applied to a tiger, it seems to mean the latter.

130.] 'Moveri,' deponent, 'to swell.' To understand it of sailing would anticipate v. 136, as Heyne remarks. Forb. comp. Lucr. 5. 1099, where the sea is described as rising and falling idly so long as there were no ships for it to threaten; but the two passages are contrasted as well as parallel, what is the second stage with Virgil answering to the normal state with Lucretius.

131.] 'Mella:' see E. 4. 30, note. 'Ignemque removit:' κρύψε δὲ πῦρ, Hes. Works 50, who goes on to tell how Promcetheus defeated the purpose of Zeus by stealing the fire.

132.] "Flumina iam lactis, iam flumina nectaris ibant," Ov. M. 1. 111. 'Passim' with 'currentia.'

133.] 'Usus:' see on 2. 22. It is virtually personified, whence 'meditando.' 'Extunderet artis,' 4. 315, where 'experientia,' v. 316, answers to 'usus' here. Cerda comp. Hom. Hymn to Hermes, 508, σοφίης ἐκμάσσατο τέχνην.

134.] 'Paulatim' is illustrated by Lucr. 5. 1452, "Usus et inpigrae simul experientia mentis Paulatim docuit pedetemtim progredientis." Comp. the following lines,

Ut silicis venis abstrusum excuderet ignem.
Tunc alnos primum fluvii sensere cavatas;
Navita tum stellis numeros et nomina fecit,
Pleiadas, Hyadas, claramque Lycaonis Arcton;
Tum laqueis captare feras, et fallere visco
Inventum, et magnos canibus circumdare saltus:
Atque alius latum funda iam verberat amnem;
Alta petens, pelagoque alius trahit humida lina.
Tum ferri rigor atque argutae lamina serrae,—
Nam primi cuneis scindebant fissile lignum—
Tum variae venere artes. Labor omnia vicit
Improbus et duris urguens in rebus egestas.

which Virgil doubtless had before him. We might have expected 'ut' for 'et' here, and 'et' for 'ut' (which is given by some MSS.) in the next line: Virgil, however, has chosen to vary the expression, coupling a particular fact with a general, and then subjoining a second particular, as a co-ordinate clause with the two. 'Sulcis' seems to mean not *in* but '*by* furrows.' 'Might get corn by ploughing.'

135.] "Quaerit pars semina flammae, Abstrusa in venis silicis," A. 6. 6. 'Abstrusum,' 'thrust away' (by Jupiter). 'Excuderet,' A. 1. 174.

136.] 'Alnos,' as growing on the river banks (E. 6. 63, note), and thus suggesting the experiment. 'Sensere,' 'felt the weight of.'

137.] 'Facere nomen alicui' is a phrase (4. 272), to which 'numeros' is added here by a kind of zeugma. With the thought comp. Soph. Naup. fr. 2 (Wagn.), ἐφεῦρε δ' ἄστρων μέτρα καὶ περιστροφὰς . . . Ἄρκτου στροφάς τε καὶ Κυνὸς ψυχρὰν δύσιν. Still closer, if the parallel may be allowed, is Psalm 147. 4, "He telleth the number of the stars: He calleth them all by their names."

138.] For the lengthening of the last syllable of 'Pleiadas,' comp. E. 2. 53 note. 'Hyadas,' A. 1. 744. 'Lycaonis Arcton,' like "Scyllam Nisi," E. 6. 74. Ovid connects the three similarly (M. 13. 293), "Pleiadasque, Hyadasque, inmunemque aequoris Arcton." 'Claram' is emphatic. Aratus (Phaen. 40) speaks of Helice as καθαρὴ καὶ ἐπιφράσασθαι ἑτοίμη, Πολλὴ φαινομένη ἑλίκη πρώτης ἀπὸ νυκτός. The present line is of course mainly in apposition to 'nomina,' but it may have also a reference to 'numeros,' as it is itself a sort of enumeration.

139.] The absence of snares is to be one mark of the return of the golden age, E. 5. 60. Cerda quotes Soph. Ant. 343 foll., where man is said to show his sagacity by snaring beasts, birds, and fishes.

140.] See on E. 6. 56.

141.] 'Funda,' Dict. A. 'Retis.'

142.] The structure of the line shows unmistakeably that 'alta petens' refers to what has gone before. The meaning seems merely to be that the fisher throws his casting-net as deep as he can. The words are elsewhere used of the sea; but as they are also applied to shooting into the air (A. 5. 508, where the structure of the line is the same), there can be no reason why they should not here be said of a river, of which 'altus' is not an uncommon epithet (4. 333). 'Lina' used of a net like λίνα. The drag-net is here meant.

143.] 'Ferri rigor,' 'ferrum rigidum.' "Rigor auri solvitur aestu," Lucr. 1. 492. Ov. M. 1. 141, of the iron age, "Iamque nocens ferrum ferroque nocentius aurum Prodierat." 'Serrae:' the invention of the saw was attributed by some to Daedalus (Pliny 7. 56), by others to his nephew (Ov. M. 8. 244, where the hint is said to have been taken from the back-bone of a fish), by others to Talus (Sen. Ep. 90).

144.] A. 6. 181. Jacob Bryant thought the present line spurious, and Heyne agrees with him. It is certainly awkward, as one might have supposed that cleaving of wood did not go on in the golden age; but Virgil may very well not have been thoroughly consistent in his conception of the progress of society.

145.] 'Vicit' the best MSS.; 'vincit,' the other reading (Pal.), is less appropriate, as the poet is narrating, not uttering a sentiment.

146.] 'Improbus,' note on v. 119.

Prima Ceres ferro mortalis vertere terram
Instituit, cum iam glandes atque arbuta sacrae
Deficerent silvae et victum Dodona negaret.
Mox et frumentis labor additus, ut mala culmos
Esset robigo segnisque horreret in arvis
Carduus; intereunt segetes, subit aspera silva,
Lappaeque tribolique, interque nitentia culta
Infelix lolium et steriles dominantur avenae.
Quod nisi et adsiduis herbam insectabere rastris,
Et sonitu terrebis aves, et ruris opaci

Whether the notion here is that of excess, as there suggested, or of unscrupulousness, is not easy to say. Emm. comp. Theocr. 21. 1, ἁ πενία, Διόφαντε, μόνα τὰς τέχνας ἐγείρει.

147—159.] 'As for agriculture, it was introduced by Ceres. Even that was afterwards made difficult by diseases in the wheat and the intrusion of weeds: in fact, the farmer has to use every exertion if he would not submit to failure and hunger.'

147.] The sowing of corn has been already mentioned (v. 134) as a feature of the silver age; its introduction is here spoken of more at length. 'Ceres,' v. 7.

148.] It is doubtful whether 'glandes atque arbuta' are the subject of 'deficerent' ('sacrae silvae' being the gen.); or its object. 'Deficere' generally takes an acc. of the person or thing failed or forsaken. Varro however, R. R. 3. 16, has 'deficiant animum,' speaking of bees, and the analogy of 'sufficio' may be urged. Comp. 2. 520, "dant arbuta silvae." 'Sacrae' is explained by 'Dodona.' Comp. 2. 15, "nemorumque Iovi quae maxima frondet Aesculus, atque habitae Graiis oracula quercus." The sacredness of the groves recalls the associations of the golden age. Virgil's notion seems to be that in the silver age the supply of acorns was checked, in order that man might be driven to some other kind of food; here however, as elsewhere, he is apparently embarrassed by the conflicting views of human degeneracy and human development. Acorns are more naturally conceived of as the food of savages than as the diet of the golden age; and so in Ov. M. 1. 101 foll., after we have heard that every part of the earth yielded every kind of product freely, it is rather strange to be told that men in those times lived on arbutes, strawberries, cornels, mulberries, and acorns fallen from the tree. At the end of the present paragraph (v. 159) a meal of acorns is evidently regarded as a relapse into barbarism, not to dwell on the question how it is that man still has the option of following a diet which since the golden age has been forbidden him.

150.] 'Soon however the wheat had plagues of its own.' 'Labor,' of the sufferings of things inanimate, v. 79. 'Ut' may merely denote a consequence, as in 'accidit ut;' but the passage will gain force if we suppose it to indicate the will of Jupiter, 'additus ut' implying something like 'edictum est ut.' 'The baleful mildew was bidden to eat the stems, and the lazy thistle to set up its spikes in the fields.'

151.] 'Robigo,' mildew, was controlled, according to the Italian belief, by a god, 'Robigus,' or a goddess, 'Robigo,' who were propitiated by a special festival, the 'Robigalia' (see Dict. A. 'Robigalia,' where the existence of these deities is questioned). 'Segnis,' as it were, the symbol of inactivity, growing up where the field is left to itself.

152.] See on E. 5. 37 for the belief that these various weeds were really diseases in the wheat.

153.] 'Lappae' is explained by Keightley to be 'cleavers, clivers, or goose-grass.' 'Triboli,' τρίβολοι, caltrops, so called from their resemblance to the pieces of iron of that name thrown among an enemy's cavalry. "Lolium tribulique fatigant Triticeas messis et inexpugnabile gramen," Ov. M. 5. 485. 'Nitentia culta' answer, as Keightley says, to the 'nitidae fruges' of Lucr. 1. 252.

154.] See on E. 5. 37.

155.] 'Quod nisi,' Madv. § 449. 'Herbam insectabere:' comp. 'inexpugnabile gramen,' quoted above from Ovid. 'Herbam' is the reading of Med. and other good MSS., and suits the context better than 'terram,' which Heyne retained.

156.] 'Aves:' "avidaeque volucres Semina iacta legunt," Ov. l. c.

Falce premes umbram, votisque vocaveris imbrem,
Heu, magnum alterius frustra spectabis acervum,
Concussaque famem in silvis solabere quercu.
Dicendum et, quae sint duris agrestibus arma,
Quis sine nec potuere seri nec surgere messes.
Vomis et inflexi primum grave robur aratri,
Tardaque Eleusinae matris volventia plaustra,
Tribulaque, traheaeque, et iniquo pondere rastri;
Virgea praeterea Celei vilisque supellex,
Arbuteae crates et mystica vannus Iacchi.
Omnia quae multo ante memor provisa repones,
Si te digna manet divini gloria ruris.

157.] 'Umbram' is restored by Wagn. from Med. and Rom. for 'umbras.' 'Premes,' like "premant vitem," Hor. 1 Od. 31. 9. 'Votis:' vows were paid to Jupiter Pluvius (Tibull. 1. 7. 26). There were similar invocations at Athens. M. Anton. 5. 7, εὐχὴ Ἀθηναίων· ὕσον, ὕσον, ὦ φίλε Ζεῦ, κατὰ τῆς ἀρούρας τῆς Ἀθηναίων καὶ τῶν πεδίων.

158.] This line is modelled on Lucr. 2. 2, "magnum alterius spectare laborem," and is itself imitated by Hor. 2 Od. 2. 24, "ingentes oculo inretorto Spectat acervos." The sense resembles Hes. Works 394, ὥς τοι ἕκαστα Ὤρι' ἀέξηται· μή πως τὰ μεταξὺ χατίζων Πτώσσῃς ἀλλοτρίους οἴκους καὶ μηδὲν ἀνύσσῃς. 'Acervum,' v. 185. For 'spectabis' two MSS. have 'expectabis,' one 'sperabis.'

159.] 'You will have to end where men began, and fall back upon acorns.' Observe 'in silvis,' the sense of wild life implying a contrast to 'in arvo.' The thought is not unlike Lucr. 5. 206 foll.

160—175.] 'The implements for a farmer are ploughs, waggons, thrashing instruments, harrows, baskets, hurdles, and fans. The plough has several parts, made from the wood of different trees, which should be well seasoned.'

160.] 'Duris agrestibus,' A. 7. 504. 'Arma:' "Cerealiaque arma," A. 1. 177.

161.] 'Nec potuere' seems equivalent to 'have never been able.'

162.] 'Robur aratri,' like 'robur ferri,' A. 7. 609, Lucr. 2. 449, 'robur saxi,' Lucr. 1. 882. The expression seems to be an ornamental one, not necessarily denoting a heavy plough for deep ploughing, which would not be suited to all soils. 'Inflexi' is explained by vv. 169, 170.

163.] 'Tarda' qualifies 'volventia.' 'Eleusinae matris,' Ceres, who is introduced like Celeus and Bacchus, to give a religious dignity to what might otherwise seem trivial. "*Eleusinus* novavit poeta pro vulgari 'Ελευσίνιος,". Heyne. The waggons apparently belong to her merely as the goddess of husbandry, as the conveyances used in the Eleusinian processions were not 'plaustra,' but 'tensae.' 'Matris' is sufficiently explained by Δημήτηρ, without referring to the appellation which the Italians are supposed to have given to their goddesses (Keightley, Myth. p. 451).

164.] "'Tribulum,' τὰ τρίβολα, a 'threshing-sledge.' "Fit e tabula lapidibus aut ferro asperata, quo imposito auriga aut pondere grandi trahitur iumentis iunctis ut discutiat e spica grana," Varro, R. R. 1. 52. This writer then mentions another kind made "ex assibus dentatis cum orbiculis, quod vocant plostellum poenicum." One of these was perhaps the 'traha' (or 'trahea'). The 'tribulum' ('trebbio,' It.; 'trillo,' Sp.) is still used in the East, in Spain, and in the south of Italy." Keightley.

165.] 'Celeus,' Κελεός, father of Triptolemus and Demophon, and himself the first priest of Demeter at Eleusis. The 'virgea supellex' seems to include baskets, colanders, &c. (E. 2. 71., 10. 71., G. 1. 266., 2. 241), as well as the hurdles and the fan.

166.] The winnowing-fan was carried in the Eleusinian processions in honour of Iacchus, the son of Demeter and Zeus, sometimes confounded with Bacchus (as by Virgil, E. 6. 15, 7. 51), sometimes distinguished from him (Dict. B.).

167.] Imitated from Hes. Works 457, τῶν πρόσθεν μελέτην ἐχέμεν οἰκήια θέσθαι. 'Memor' seems to be a translation of μεμνημένος, Id. ib. 422. In the whole of the present passage Virgil probably had that part of Hesiod's poem before his mind.

168.] 'If you are destined ('manet') to

Continuo in silvis magna vi flexa domatur
In burim et curvi formam accipit ulmus aratri.
Huic ab stirpe pedes temo protentus in octo,
Binae aures, duplici aptantur dentalia dorso.
Caeditur et tilia ante iugo levis, altaque fagus
Stivaque, quae cursus a tergo torqueat imos;

win and wear the honours of the divine country.' 'Digna' is explained by Serv. 'si te capit dignitas ruris,' in which case it would mean 'deemed worthy by you,' like "nec fuit indignum superis;" v. 491 (note). Keightley renders it 'deserved.' It might also mean 'the full glory,' i. e. 'glory such as would be worth ambition.' See on v. 507. 'Divini' is another attempt to revive the sacred associations of rural life. The same tone is perceptible in 'manet.'

169.] 'Continuo' is explained by 'in silvis.' The words can only mean that the young elm while yet in the woods is bent and made to grow in the required shape, whatever may be thought of the possibility of the thing, which Keightley denies.

170.] "'Buris,' also 'urvum,' γύης, the plough-beam. We have nothing in our plough exactly answering to the 'buris.' It was a piece of strong wood, naturally or artificially curved, to one end of which was affixed the pole, to the other the 'dentale,' and into it was mortiсed the 'stiva.' It therefore formed the body of the plough, which from its shape is termed by Lucretius 'curvum' [as here]. . . . In Virgil's plough the 'buris' is of elm, while in that of Hesiod it is of ilex (πρῖνος)." Keightley. Daubeny (p. 101), following Seguier, identifies the Virgilian and Hesiodic ploughs with one still used in the south of France under the name of the Herault plough, where there is a 'buris' called 'basse.' Seguier however considers Hesiod's ἔλυμα to be the 'buris,' his γύης being the 'dentale.'

171.] "'Temo,' ῥυμός [in Hesiod ἰστοβοεύς], the pole. The 'temo' was part of the plough, as well as of a cart or carriage. The yoke was fastened to the end of it, and by means of it the oxen drew. . . . Hesiod (Works 435) says it should be of elm or bay." Keightley, who remarks that 'protentus' had better be taken as a verb, instead of supplying 'aptatur,' as the 'temo' is not fitted on like the 'aures' and 'dentalia.' But 'aptantur' probably refers to the shaping of the pieces of wood, not to fitting them on to the plough. So A. 1. 552, "et silvis aptare trabes." 'Ab stirpe' is restored by Wagn. from Med. a m. sec. for 'a stirpe.'

172.] "'Auris,' a mould-board. When the plough was prepared for seed-sowing, the 'aures' or 'tabellae' (Varro 1. 29) were put to the 'vomer,' so that it then resembled our strike-furrow plough. Pliny (18. 20) would seem to speak of only one 'auris,' but perhaps his words are not to be taken strictly." Keightley. "'Dentale,' ἔλυμα, the share beam, or share-head, a piece of wood fixed horizontally at the lower end of the 'buris,' and to which the share was fitted. In some cases the 'dentale' was itself shod with iron. It is not certain whether it was one solid piece of timber, with a space to admit the end of the 'buris,' or two pieces fastened on each side of it and running to a point: the former seems the more probable, and the 'duplici dorso' of Virgil may only allude to its position as on each side of the 'buris,' and its support of the two 'aures.' The plural 'dentalia' is used by this poet in speaking of one plough, but it is probably nothing more than a usual poetic licence. Hesiod directs the 'dentale' to be made of oak." Id. According to Daubeny, the 'dentale' is a share of wood, made double by a share of iron placed over it so as to realize the 'duplex dorsum.'

173.] "'Iugum,' ζυγός, yoke. This was a piece of wood, straight in the middle and curved towards the ends, which was attached to the end of the pole of the plough or cart, and went over the necks of the oxen, which drew by means of it. It was by the neck the oxen drew." Keightley.

174.] "'Stiva,' ἐχέτλη, the plough-tail, or handle. The 'stiva' was originally mortiсed into the 'buris,' but it sometimes formed one piece with it. It had a cross piece named 'manicula,' by which the ploughman held and directed the plough." Keightley. 'Stivaque' is the reading of all the MSS., one omitting the following word 'quae.' Martyn, followed by Forb., Voss, and Wunderlich, conjectures 'stivae,' which would at once clear up the sense: but the change, besides its want of authority, would not improve the metre, and the MSS. reading may be only a poetical way of saying the same thing, by the help of a hendiadys. The other alternative, keeping 'stivaque,' is to place the comma after 'fagus,' and

Et suspensa focis explorat robora fumus.
Possum multa tibi veterum praecepta referre,
Ni refugis tenuisque piget cognoscere curas.
Area cum primis ingenti aequanda cylindro
Et vertenda manu et creta solidanda tenaci,
Ne subeant herbae, neu pulvere victa fatiscat,
Tum variae inludant pestes: saepe exiguus mus

take 'que' in 'altaque' as virtually equivalent to 've'—'the light linden-tree or the tall beech is cut beforehand for the yoke.' For 'currus' Wagn. reads 'cursus' from two MSS.; 'currus' however is naturally enough applied to a plough in motion, as in Catull. 62 (64). 9 of a ship, as if a plough were a species of carriage, containing as it does a 'temo' and a 'iugum' at least. Serv. says that in Virgil's own parts wheel-ploughs were used, as was the case in Pliny's time (18. 18) in Gaul, and is still in Lombardy.

175.] So in Hes. Works 45, 629 the rudder is to be hung in the smoke, as in Aristoph. Ach. 279 the shield when war is over. 'Explorat' seems to combine the notions of searching (drying) and testing. Before Heins. the reading was 'exploret:' but the context is descriptive, not directly preceptive. On the whole subject of Virgil's plough see Keightley's Terms of Husbandry, annexed to his edition, s. v. 'Aratrum,' and Daubeny, Lect. 3.

176—186.] 'There are many precepts of husbandry to be learnt—for instance, the threshing-floor should be made thoroughly smooth and hard that it may not gape, and leave room first for weeds and then for animals of all kinds.'

176.] With this use of 'possum' comp. Plaut. Trin. 2. 2. 104, "Multa ego possum docta dicta et quamvis facunde loqui," where Lindemann explains 'possum; sed nolo nunc,' and see other instances in Kritz on Sall. C. 51. 4. 'Tibi:' Maecenas is addressed throughout as the ideal reader, as Memmius by Lucr. Keightley well comp. Lucr. 1. 400, "Multaque praeterea tibi possum commemorando Argumenta fidem dictis conradere nostris." Comp. also ib. v. 410, "Quod si pigraris, paulumve recesseris ab re."

177.] 'Refugis,' from hearing, as in A. 2. 12 from speaking. Observe the mood and tense, 'I can repeat . . . but I see you start off.'

178.] The chief passages in the writers De Re Rust. referring to the construction of an 'area' or threshing-floor are Cato 91, 129, Varro 1. 51, Col. 2. 19 (20). A summary of their results is thus given by Keightley. "An elevated spot, to which the wind would have free access, was to be selected, but care was to be taken that it should not be on the side from which the wind usually blew on the house and garden, as the chaff was injurious to trees and vegetables. It was to be circular in form, and elevated a little in the centre, so that the rain might not lie on it. It was sometimes flagged, but was more usually formed of 'argilla,' with which chaff and 'amurga' were well mixed. It was then made solid and level with rammers or a rolling-stone, in order that it might not crack and so give harbour to mice, ants, or any other vermin, and that grass might not grow on it. Beside the 'area' was a building named 'nubilarium,' into which the corn was carried when there appeared any danger of rain or storm." Sometimes the 'area' was covered (Varro, l. c.), but generally it was in the open air. "Cum primis dicebant pro eo quod est in primis," Gell. 17. 2. The question entertained, if not raised, by Forb. between 'cum primis' (='inter primos') and 'cumprimis' (='praecipue') seems to be really a question as to the word or words with which 'cum primis' is to be connected: e. g. in the present line it might be taken with 'area,' or with 'ingenti,' or with 'aequanda.' Here it seems best to refer it to what has gone before, the 'multa praecepta,' of which this that follows is the first.

179.] 'Vertenda manu,' as Serv. remarks, really precedes 'aequanda cylindro,' as the preparation of the floor is the first thing. 'Creta' = 'argilla,' as in 2. 215, as appears from Varro, l. c.

180.] "*Pulvere* pro siccitate," Philargyrius, the effect for the cause, if 'pulvere' is to be taken with 'victa;' but it may be a sort of modal abl. with 'fatiscat,' like "rimis fatiscunt," A. 1. 123. 'Fatisco' seems here to have both its original sense of breaking into chinks, and its secondary one of exhaustion. In this latter sense it is joined with 'victus,' as constantly in Lucr. with 'fessus.'

181.] 'Inludent' was the old reading: but Heins. restored 'inludant' from the

Sub terris posuitque domos atque horrea fecit;
Aut oculis capti fodere cubilia talpae;
Inventusque cavis bufo, et quae plurima terrae
Monstra ferunt; populatque ingentem farris acervum
Curculio, atque inopi metuens formica senectae.
Contemplator item, cum se nux plurima silvis
Induet in florem et ramos curvabit olentis.
Si superant fetus, pariter frumenta sequentur,
Magnaque cum magno veniet tritura calore;
At si luxuria foliorum exuberat umbra,
Nequiquam pinguis palea teret area culmos.

best MSS., 'Mock the threshing-floor and the husbandman's labour.' So in 2. 375 the goats are said to mock the young vine. 'Pestes,' as injuring the floor and annoying the husbandman. 'Exiguus mus:' "Risimus, et merito, nuper poetam, qui dixerat *Praetextam in cista mures rosere Camilli.* At Vergilii miramur illud: *saepe exiguus mus.* Nam epitheton *exiguus* aptum, proprium effecit, ne plus exspectaremus, et casus singularis magis decuit, et clausula ipsa unius syllabae non usitata addidit gratiam. Imitatus est itaque utrumque Horatius, *Nascetur ridiculus mus,*" Quinct. 8. 3.

183.] This use of 'talpa' as masc., like that of 'damma,' E. 8. 28, is noted by Quinct. 9. 3. 'Oculis capti:' "Hannibal .... quia medendi nec locus nec tempus erat, altero oculo capitur," Livy 22. 2. The expression seems to come from the use of 'capi,' for 'to be injured,' as in Lucr. 5. 929, "Nec facile ex aestu nec frigore quod caperetur, Nec novitate cibi, nec labi corporis ulla," the abl. with 'captus' showing the point in which the injury has been sustained.

184.] 'Inventus,' who is found in holes, and who therefore is likely to creep into holes. 'Bufo' is said to occur no where else in the classics.

185.] 'Monstra,' used of hateful creatures without reference to their size, as in 3. 152 of the gadfly. "Populatque ingentem farris acervum," A. 4. 402.

186.] "'Curculio,' the weevil. This 'larva' is known to be very destructive to corn and flour, but only in the granary. Even with us corn is not left long enough on the barn-floor to be attacked by it." Keightley. Varro, 1. 63, says that when weevils begin to devour corn, it should be carried out and placed in the sun, with vessels of water for the weevils to drown themselves in. 'Inopi senectae' is rightly explained by Keightley as a poetical expression for the winter, the ant being spoken of in human language. With the dat. comp. "metuisse tuis," A. 10. 94. It is well known that the ancients were in error about the habits of the ant, which has no store-houses, and remains torpid during the greater part of the winter.

187—192.] 'The yield of corn is prognosticated by the walnut. If the tree bears largely, the harvest will be good; if there are many leaves and little fruit, bad.'

187.] A second precept. 'Contemplator,' Lucr. 2. 114., 6. 189. 'Nux' is generally taken of the almond after Serv., Isidorus (17. 7) and Theophylact (Nat. Q. 17). Martyn and Keightley, however, understand it of the walnut, which is the more usual sense of the word, and agrees with 'olentis.' 'Plurima' with 'induet,' like "descendet plurimus," E. 7. 60.

188.] 'Induet in florem,' like "inducrat in vultus," A. 7. 20; "In fraudem induimus," Lucr. 4. 817. 'Curvabit,' as Wagn. remarks, is not strictly accurate, as branches are weighed down by fruit, not by leaves or blossoms.

189.] 'Superare' of abundance, 2. 330. "If a great number of the blossoms set, as the gardeners term it." Keightley.

190.] "Aestus nimios futuros significat, cum abundantia frugum," Serv. He gives the picture of the 'tritura'—hard work and a broiling sun: comp. v. 298., 3. 132 foll.

191.] 'Foliorum' is emphatic, opp. to 'fetus,' 'umbra' general. 'If the luxuriance of the shade is merely a luxuriance of leaves.' Emm. comp. the word φυλλομανεῖν.

192.] 'Teret area,' v. 298. 'Nequiquam' with 'teret,' 'pinguis' with 'palea.' Before Heins. the common reading was 'paleae.' The 'tritura' was performed sometimes by the trampling of oxen, sometimes by the 'tribulum' or 'trahea' (see on v. 164), sometimes (Col. 2. 21) by 'fustes,' flails or sticks.

Semina vidi equidem multos medicare serentis
Et nitro prius et nigra perfundere amurga,
Grandior ut fetus siliquis fallacibus esset,
Et, quamvis igni exiguo, properata maderent.
Vidi lecta diu et multo spectata labore
Degenerare tamen, ni vis humana quot annis
Maxima quaeque manu legeret. Sic omnia fatis
In peius ruere, ac retro sublapsa referri;
Non aliter, quam qui adverso vix flumine lembum
Remigiis subigit, si bracchia forte remisit,
Atque illum in praeceps prono rapit alveus amni.

193—203.] 'Steeping seed-beans is a plan often pursued, to make the produce larger and easier to be cooked. But the best seeds will degenerate, unless you pick every year. It is the tendency of everything in nature, and only man's most strenuous efforts can counteract it.'

193.] A third precept. From vv. 195, 196, it seems that Virgil is speaking of leguminous plants: and so the passage is explained by Pliny, 18. 17, Col. 2. 10. But he may be thinking of corn as well, and choosing pulse only as one instance. See on v. 199.

194.] 'Nitro.' "The *νίτρον* . . of the ancients was not our 'nitre:' it was a mineral alkali, carbonate of soda, and was therefore, used in washing." Keightley. "'Amurga,' *ἀμόργη*, a watery fluid contained in the olive, of a dark colour, and of greater specific gravity than the oil, which must be carefully separated from it." Id.

195.] 'Siliquis fallacibus' like "vanis aristis" v. 226. Forb. comp. Tibull. 2. 1. 19, "Neu seges eludat messem fallacibus herbis," where both passages seem to be imitated. Here the epithet refers to the general character of the pods of beans, which in this particular case are to be less deceptive than usual.

196.] This line was supposed by most of the old interpreters to refer to what follows, as if Virgil had meant to say that even slightly boiling seeds, as well as steeping them before sowing, was not sure to be effectual. The present punctuation, which was introduced by Catrou, has been generally followed since Heyne's second edition, and is supported by two of the writers in the Geoponics, Didymus 2. 35, and Democritus 2. 41 (referred to by Keightley), as well as by Palladius, 12. 1, who recommend the steeping of beans that they may boil more easily. 'Madeo' is used in the sense of being sodden Plaut. Men. 2. 2. 51, and elsewhere. 'Properata' goes closely with 'maderent,' being nearly equivalent to 'propere.' So "propera atque elue," Plaut. Aul. 2. 3. 3, is 'propere elue;' "properandus et fingendus," Pers. 3. 32, 'propere fingendus.'

198.] 'Vis humana' is from Lucr. 5. 206, "Quod superest arvi, tamen id Natura sua vi Sentibus obducat, ni vis humana resistat," where the pessimist feeling is the same as here. See p. 137.

199.] The same precept is given by Varro 1. 52 with regard to corn: and this may be Virgil's meaning. So Col. 2. 9. 'Sic—referri' is not dependent on 'vidi' (a construction which would be plausible, so far as regards the structure of the whole passage), but forms an independent sentence, as the force of the truth of general decay would be greatly weakened, if it were understood as resting on the poet's individual observation. 'So it is: all earthly things are doomed to fall away and slip back into chaos, like a boatman who just manages to make head against the stream, if the tension of his arms happens to relax, and the current whirls away the boat headlong down the river's bed.'

200.] This line nearly coincides with A. 2. 169, where see the note. The metaphor here is sufficiently explained by what follows, the fates answering to the current, the course of nature to the bark, and human labour to the rower. The general sense is not unlike Bacon's celebrated sentence (Essays 24), "If time of course alter things to the worse, and wisdom and counsel shall not alter them to the better, what shall be the end?"

202.] 'Subigit,' A. 6. 302.

203.] The traditional explanation since Gellius (9. 29) makes 'atque' = 'statim,' 'accordingly,' a sense which it appears to

Praetérea tam sunt Arcturi sidera nobis
Haedorumque dies servandi et lucidus Anguis,
Quam quibus in patriam ventosa per aequora vectis
Pontus et ostriferi fauces temptantur Abydi.
Libra die somnique pares ubi fecerit horas,

have had occasionally in an apodosis, as in the XII Tables, "Si in jus vocat, atque eat," though the instances of a similar use in later Latin are not clearly made out. But the usage of Virgil in similes of this sort (as a friend has remarked to me) is in favour of connecting 'atque' with 'remisit.' He does not expressly introduce an apodosis on such occasions, but makes his whole sentence depend on the 'quam' or 'si' which follows the 'non aliter' or 'haud secus' following the simile. Comp. A. 4. 669, "Non aliter quam si . . . ruat . . . Karthago . . . flammaeque volvantur;" 8. 243, "Haud secus ac si . . . terra . . . reseret . . . et . . . recludat . . . superque . . . pandatur, trepidentque." This is also Wunderlich's view. 'Retro sublapsus refertur' is of course understood after 'Non aliter, quam' to complete the sentence grammatically, the subject of it being the rower, 'qui . . . subigit.' 'Illum' is doubtless the 'lembus' which is distinguished from the rower. So in Catull. 63 (65). 23, the original of the present line (quoted by Keightley, who however mistakes 'atque,' which couples 'agitur' with 'excutitur,' or perhaps with 'procurrit'), "Atque illud prono praeceps agitur decursu," 'illud' is contrasted with 'huic.' Wagn. accounts for 'atque' by supplying 'retro sublapsus refertur' before it, and making the whole into an apodosis; but he quotes no similar instance. Several other views have been or might be suggested, with more or less plausibility: none of them, however, seems to have any real likelihood as against that adopted above. 'Alveus' the channel of the river, from which it is easy to infer the notion of the current. Otherwise it might be proposed to understand it of the vessel, 'illum' being referred to the rower, though the imitations in Sen. Ag. 497, Hipp. 182, Thy. 438 (quoted by Cerda), look the other way.

204—230.] 'The husbandman has as much need to know the stars as the sailor. Sowing barley may begin when the sun is in the Balance, and go on till mid-winter: flax and poppies too. The rising of the Bull is the time for sowing beans, lucerne, and millet. Wheat must not be sown till the Pleiades and the Crown are set: to attempt it earlier only leads to failure. Vetches, kidney-beans, and lentiles may be sown from the setting of Arcturus till mid-winter.'

204.] 'Arcturi,' v. 68. ὑπὸ ζώνῃ δὲ οἱ (βοώτῃ) αὐτὸς Ἐξ ἄλλων ἀρκτοῦρος ἑλίσσεται ἀμφαδὸν ἀστήρ, Arat. Ph. 94. Both the rising and setting of Arcturus are attended with storms, so that Arcturus says of himself (Plaut. Rud. Prol. 71, referred to by Forb.) "Vehemens sum exoriens, cum occido, vehementior."

205.] The Kids are two stars in the arm of the Charioteer (λεπτὰ φαείνονται ἔριφοι καρπὸν κατὰ χειρός, Arat. Ph. 166), which rise April 25th and Sept. 27th—29th, and bring storms. "Pluvialibus Haedis" A. 9. 668. (Serv.) 'Anguis,' v. 244, near the North Pole.

206.] 'As useful to the husbandman as to the sailor,' who first gave attention to the stars, v. 137. With the language comp. A. 6. 335. 'Vectis' raises a difficulty, as the sailors have not returned home: but the words may mean 'whose way home lies over stormy waters,' the stress being laid on 'ventosa per aequora,' and the participle perhaps implying that they have sailed home ere now, and so that sailing is their calling. Or it may be simpler to say that 'vectis' virtually = 'euntibus,' which might be substituted for it in A. 6, l. c.

207.] 'Ostriferi . . . Abydi:' "Aspra ostrea plurima Abydi," Enn. Hedyph. 2. "Ora Hellespontia, ceteris ostreosior oris," Catull. 18. 4.

208.] 'Libra:' see on v. 33. 'Die,' the reading of almost all the MSS., is acknowledged by Priscian, Donatus, and Probus as an old form of the genitive, found also in Sall. Jug. 21 (where see Kritz), 52, 97, 'die extremum erat,' 'die vesper erat,' 'parte die reliqua.' Charisius defends 'dii,' a form introduced by some editors in A. 1. 636 (note). Gellius (9. 14) says in a copy reputed to be Virgil's own the reading was 'dies,' a third form, which he parallels from Ennius (Ann. 401), "Postremae longinqua dies confecerat aetas." Wagn. inclines to this, regarding 'dies' however as the acc. pl. 'Pares,' referring to the autumnal equinox. So Lucan 8. 467, "Tempus erat quo Libra pares examinat horas."

Et medium luci atque umbris iam dividit orbem,
Exercete, viri, tauros, serite hordea campis,
Usque sub extremum brumae intractabilis imbrem;
Nec non et lini segetem et Cereale papaver
Tempus humo tegere, et iamdudum incumbere aratris,
Dum sicca tellure licet, dum nubila pendent.
Vere fabis satio; tum te quoque, Medica, putres

210.] 'Exercete,' plough for seed.

211.] 'Extremum imbrem' can hardly be the end of the rainy season, as this precept is apparently meant to be parallel to v. 214; so that Keightley seems right in supposing it to refer to the winter, regarded as the end of the year, unless we could take it of the beginning of the rainy season, 'the very verge.' 'Intractabilis' like 'non tractabile caelum,' A. 4. 53, 'that cannot be dealt with,' or, as we should say, 'impracticable,' i. e. when no work can be done.

212.] 'Lini . . . papaver.' See vv. 77, 78. 'Segetem,' proleptic. 'Cereale:' Ceres was represented with poppies in her hands. She was said to have introduced the poppy, consoling herself with its seeds in her grief for Proserpine, and to have fed Triptolemus upon it.

213.] 'Humo tegere,' of sowing, as in 3. 558 of burying. A question has been raised whether 'tempus tegere' is to be explained 'tempus est tegendi' or 'tegere (satio) tempus (tempestivum est).' The same difference of opinion exists with regard to other expressions of the same kind, some asserting, others denying, the gerundial construction. Thus 'modus inserere' (2. 73) is resolved by some into 'modus inserendi,' while others make it a construction 'ad sensum,' as if Virgil had said, 'nec solemus inserere uno tantum modo.' 'Mos est . . . gestare,' A. 1. 336, may be similarly explained 'mos est gestandi' or 'gestare (gestatio) mos est.' So in A. 2. 10 'amor cognoscere,' opinions waver between taking 'cognoscere' as = 'cognoscendi,' 'amor est cognoscere' as = 'amas cognoscere,' and 'cognoscere' as a nom., 'amor' meaning 'a thing loved.' Other instances containing some specific differences might be collected from Virgil, but perhaps these will suffice. The first thing to remark seems to be that there is nothing unaccountable in the supposition that the infinitive may be used gerundially, i. e., in these instances, stand for a noun in the genitive. The infinitive is really equivalent to a noun for almost every purpose; even where it follows a verb it can be at once resolved into a noun, and we know that it was formerly so regarded in Greek, from the custom of prefixing the article to it. Every solution that has been attempted of the expressions in question in fact involves this substantival use of the infinitive. It would seem to follow then that the construction of the infinitive—in other words, the case of the noun—must be determined in each instance by the structure of the particular passage. 'In the expression 'mos est gestare,' it seems simplest to regard 'gestare' as a nominative; in 'modus inserere,' 'inserere' seems as plainly to be a genitive. The present passage and A. 2. 10 are more doubtful. On the whole however the genitive seems the more probable construction in each. But it is difficult to say what is absolutely true where, as in all these passages, both alternatives are equally sanctioned by the usages of language, while it might be plausibly argued that the framers of the expression, so far as we can conceive them to have gone to work consciously, may have had both solutions in their mind, and taken advantage of the ambiguity. 'Iamdudum' is explained by the next line, which implies that the time is short, and ploughing should take place without delay. "Iamdudum sumite poenas," A. 2. 103. For 'aratris' the Rom. and the first reading of Med. give 'rastris;' but the context shows that ploughing is meant. 'Incumbere,' like 'curvus arator,' E. 3. 42. "The flax was sown all through October and November, the poppy in September and October. We sow flax only in the spring . . . on account of the severity of our winter." Keightley.

214.] 'Pendent,' because they do not yet come down, 'ruunt.'

215.] 'Vere:' Virgil was thinking of the custom of the Mantuan district (Pliny 18. 12). In the warmer parts of Italy beans were sown in autumn, as Varro (1. 34) and others direct. 'Medica,' ἡ Μηδικὴ (πόα), 'lucerne,' said to have been introduced into Greece in the invasion of Darius (Pliny 18. 16), sown in April or May. 'Putres' seems to be em-

Accipiunt sulci, et milio venit annua cura:
Candidus auratis aperit cum cornibus annum
Taurus, et adverso cedens Canis occidit astro.
At si triticeam in messem robustaque farra
Exercebis humum solisque instabis aristis,
Ante tibi Eoae Atlantides abscondantur
Gnosiaque ardentis decedat stella Coronae,
Debita quam sulcis committas semina, quamque
Invitae properes anni spem credere terrae.
Multi ante occasum Maiae coepere; sed illos
Exspectata seges vanis elusit aristis.

phatic, as Col. (2. 11) says that the land where it is to be sown should be ploughed up in October, and lie fallow ('putrescere') through the winter.

216.] 'Milio,' millet. 'Annua cura,' to distinguish it from lucerne, which lasted ten years in the ground. Sen., Ep. 86, charges Virgil with inaccuracy, saying that he had himself seen beans reaped and millet sown on the same day towards the end of June, the fact being that the time of sowing varied according to the climate, and that Virgil here again is speaking of a colder latitude.

217.] 'Candidus . . . astro,' a periphrasis for 'vere.' 'In spring time, when the sun with Taurus rides.' The allusion, as Keightley points out, is to the milk white bulls with gilded horns which appeared in the triumphal processions at Rome, though they did not strictly speaking lead the way (see on 2. 148). Whether 'auratis cornibus' is meant to be taken descriptively with 'taurus,' or instrumentally with 'aperit' is not clear. The former is maintained by Serv., who observes that the bull rises with his back, not with his horns, and seems more reasonable, as there would be no natural propriety in the image of a bull using his horns to open a gate. 'Aperit' is illustrated by the etymology of 'Aprilis.'

218.] The MSS. are divided between 'adverso' and 'averso.' The latter was restored by Heins.: but the former is found in Rom. and Med., and has been preferred by Heyne and subsequent editors. If 'adverso' is read, 'astro' is probably the dative, signifying the Bull, from whose menacing front the Dog is supposed to retire, though as the reference is to the heliacal setting of Sirius, i. e. his obscuration by the sun, 'astro' has been taken of the sun. 'Averso' would be the abl., perhaps the abl. abs., expressing the flight of the Dog, whose tail and feet disappear before his head and shoulders. Voss however objects that the Dog does not really turn from the Bull, but continues to confront him even when retiring. On the whole 'adverso' seems preferable, as giving the more consistent image, at the same time that the weight of MSS. is in its favour.

219.] 'Robusta,' Theophr., Caus. Pl. 4. 6, mentions πυρὸς ἡ κριθή among τὰ ἰσχυρότατα, and Pliny says (18. 8), "ex omni [frumentorum] genere durissimum far et contra hiemes firmissimum."

220.] 'Solis,' as opposed to the produce just mentioned, vv. 215 foll. 'Instabis aristis,' like "instans operi regnisque futuris," A. 1. 504. 'Press on with an ardour which only corn can satisfy.'

221.] 'Atlantides,' the Pleiades, daughters of Atlas. These set 'Eoae,' in the morning, about November 11 according to Pliny 2. 47, about October 20 according to Col. 2. 8., 11. 2.

222.] 'Gnosia—stella Coronae:' στέφανος, τὸν ἀγανὸς ἔθηκε Σῆμ' ἔμεναι Διόνυσος, ἀποιχομένης Ἀριάδνης, Arat. Phaen. 71. Virgil follows Democritus in Geop. 2. 14 and Ptolemy in placing the setting of the Crown between November 15 and December 19. Others (Col. 11. 2, &c.) placed its rising about the same time, though earlier (about October 8), and Serv. accordingly would understand 'decedat' of retiring from the Sun. Its sense however is fixed by such passages as v. 450, E. 2. 67. 'Stella,' perhaps because one star in the Crown is brighter, and rises earlier than the rest: but the distinction between 'stella' and 'sidus' was sometimes overlooked.

223.] 'Ere you charge the furrows with the seed which they have begun to want, or force the care of a whole year's hopes on a reluctant soil.'

224.] 'Invitae,' like 'properes,' refers in thought, though not grammatically, to the earth *before* the proper sowing time.

225.] 'Maia' was one of the Pleiades.

226.] The old reading was 'avenis:'

Si vero viciamque seres vilemque phaselum
Nec Pelusiacae curam aspernabere lentis,
Haud obscura cadens mittet tibi signa Bootes:
Incipe, et ad medias sementem extende pruinas.
Idcirco certis dimensum partibus orbem
Per duodena regit mundi Sol aureus astra.
Quinque tenent caelum zonae; quarum una corusco
Semper sole rubens et torrida semper ab igni;

Heins. restored 'aristis' from Med., Rom., and others, and a quotation in Nonius. See note on v. 195. 'Avenis' is supported by the belief already alluded to on E. 5. 37, that corn had a tendency to degenerate into wild oats if it lay too long in the ground. Col. (11. 2) mentions an old saying among farmers, "Maturam sationem saepe decipere solere: seram nunquam quin mala sit."

227.] The spelling of 'phaselus' has been restored from Med. and others of the older MSS.

228.] "Accipe Niliacam, Pelusia munera, lentem: Vilior est alica, carior illa faba," Mart. 13. 9.

229.] 'Bootes,' v. 204, otherwise called Arctophylax, sets acronychally from October 29 to November 2. Kidney-beans ('phaseli') were sown a month earlier when they were intended for eating, not for seed. Col. 11. 2, § 72. Vetches from Col. 2. 10 appear to have been sown twice a year, in January and in the autumnal equinox.

231—251.] 'It is to ensure this regular succession of the various seasons that the sun makes his yearly way along the zodiac. There are five zones, one torrid, two frigid, one at each extreme, and two temperate between them and the torrid. Through the temperate zones passes the zodiac. There are two poles, one rising over our heads, the other extending below us into the depths. In the former are placed the Serpent and the Bears: the latter is either in perpetual darkness, or visited by the sun while he is away from us.'

231.] Virgil's meaning is that these various seasons depend in fact on the sun's yearly course in the heavens. 'Certis partibus' seem to be the twelve divisions of the zodiac. 'Orbem:' "Annuus exactis completur mensibus orbis," A. 5. 46.

232.] 'Duodena' may be intended, as Forb. thinks, to refer to the annual course of the sun, which as it were sees twelve signs in each circuit: but it seems simpler to make it = 'duodecim.' 'Regit,' of directing a way. "Cursusque regebam," A. 6. 350; "Nulla viam fortuna regit," 12. 405. 'Mundi' with 'astra,' like "sidera mundi," Lucr. 1. 788., 2. 328., 5. 514. 'Sol aureus:' "simul aureus exoritur Sol," Enn. A. 95.

233.] This passage down to v. 251 seems to be thrown in to give a notion of the magnitude and fixity of the mundane system. The description of the zones is taken from a passage in the Hermes of Eratosthenes, preserved by Achilles Tatius, and in part by Heraclides of Pontus. It may be worth while to quote it in extenso:

πέντε δὲ οἱ ζῶναι περιειλάδες ἐσπείρηντο,
αἱ δύο μὲν γλαυκοῖο κελαινότεραι κυάνοιο,
ἡ δὲ μία ψαφαρή τε καὶ ἐκ πυρὸς οἷον ἐρυθρή.
ἡ μὲν ἐὴν μεσάτη, ἑκάεντο δὲ πᾶσα περιπρὸ
τυπτομένη φλογμοῖσιν, ἐπεί ῥα ἓ μοῖραν ὑπ' αὐτὴν
κεκλιμένην ἀκτῖνες ἀειθερέες πυρόωσιν.
αἱ δὲ δύω ἑκάτερθε πόλοις περιπέπτηνῖαι
αἰεὶ κρυμαλέαι, αἰεὶ δ' ὕδασιν μογέουσαι·
οὐ μὲν ὕδωρ, ἀλλ' αὐτὸς ἀπ' οὐρανόθεν κρύσταλλος
κεῖται ἀναμπέσχε· περίψυκτος δὲ τέτυκτο. (κεῖτ', αἶαν τ' ἀμπέσχε?)
ἀλλὰ τὰ μὲν χερσαῖα, καὶ ἀμβατὰ ἀνθρώποισι.
δοιαὶ δ' ἄλλαι ἔασιν ἐναντίαι ἀλλήλῃσι
μεσσηγὺς θέρεός τε καὶ ὑετίου κρυστάλλου,
ἄμφω εὐκρηταί τε καὶ ὄμπνιον ἀλδίσκουσαι
καρπὸν Ἐλευσίνης Δημητέρος· ἐν δὲ μιν ἄνδρες
ἀντίποδες ναίουσι.

Comp. also Ov. M. 1. 45 foll., Tibull. 4. 1. 151. An unimportant fragment on the zones from a poem by Varro Atacinus is preserved by Isidorus Hispalensis and Bede (Wernsdorf's Poet. Lat. Min. vol. 5, p. 1403). 'Caelum,' because the zones of heaven answer to the zones of earth, and determine their character. Macrobius discusses the subject Somn. S. 2. 7.

234.] 'Ab igni' is a translation of ἐκ πυρός in Eratosth. Ordinarily we should have expected the abl. instr. Madvig, § 254,

Quam circum extremae dextra laevaque trahuntur,
Caerulea glacie contretae atque imbribus atris ;
Has inter mediamque duae mortalibus aegris
Munere concessae divom, et via secta per ambas,
Obliquus qua se signorum verteret ordo.
Mundus, ut ad Scythiam Rhipaeasque arduus arces
Consurgit, premitur Libyae devexus in austros.
Hic vertex nobis semper sublimis ; at illum
Sub pedibus Styx atra videt Manesque profundi.
Maxumus hic flexu sinuoso elabitur Anguis

obs. 2, quotes "sidere siccata ab aestu," Ov. M. 6. 341.

235.] 'Trahuntur' expresses extent, like 'tractus,' and is meant to translate *περιπεπτηυῖαι*.

236.] 'Caeruleus' is used somewhat widely to express various colours of a dull blue or green sort, being to a certain extent, as Dr. Arnold remarked, the antipodes of 'purpureus' (E. 5. 38, note). So in A. 3. 194., 5. 10, it is used of a black storm-cloud (answering to 'atris' here), in G. 4. 482., A. 7. 346, of a serpent. The mention of ice seems more appropriate to the earthly than to the heavenly zones, as Keightley observes: but Virgil was doubtless thinking of the sky as the parent of ice.

237.] 'Mortalibus aegris,' Lucr. 6. 1. Homer's *δειλοῖσι βροτοῖσι*. Comp. also A. 2. 268, where there is a similar juxtaposition of man's weakness and heaven's indulgence. The ancients supposed only the temperate zones to be habitable: consequently, as discovery advanced, the area occupied by those zones was extended, so that instead of five parts or thirty degrees (from 24° to 54°), the space originally allotted to them, they were made to contain seven parts, to 66°.

238.] 'Et' is added by Wagn. before 'via secta' from Med. and other MSS. The position of the zodiac is thus referred to the divine clemency. 'Per' is rightly explained by Macr. Somn. S. 2. 8, as equivalent to 'inter,' as the sun never enters the temperate zones. That which goes between two connected objects goes through the pair. So v. 245, "per duas Arctos." Comp. Ov. M. 2. 130, "Sectus in obliquum est lato curvamine limes, Zonarumque trium contentus fine, polumque Effugit australem, junctamque Aquilonibus Arcton."

239.] 'Obliquus' with 'se verteret.' So "sese tulit obvia," A. 1. 314; "Infert se septus nebula," Ib. 439. The use of the participle in such expressions as "sensit medios delapsus in hostes," A. 2. 377, is of the same kind. The ordinary grammatical usage attaches an adjective or participle to a noun as its absolute property: here the adjective or participle belongs to the noun only contingently on the relation of the noun to the verb. Thus in the present line the order of the signs is oblique not in itself but in reference to its revolution. The principle is the same as in cases of prolepsis. The language here is not strictly accurate, as it was not the zodiac but the sun that was supposed to move.

240.] Virgil goes on to describe the Poles, North and South, speaking of the one as elevated and visible, the other as depressed and invisible. 'Scythia' is used for the North generally, as in 3. 349. The 'Rhipaeae (*ῥίπη*) arces' ('arces' of mountains, 'Rhodopeiae arces,' 4. 461) were supposed to separate the land of the Hyperboreans from the rest of the world. Comp. 3. 381., 4. 517. Here these countries are made to stand for the northernmost point, not only of earth, but of the mundane system, as Libya for the southernmost.

242.] 'Vertex' is a translation of 'polus.' "Extremusque adeo duplici de cardine vertex Dicitur esse polus," Cic. N. D. 2. 41 (translating Aratus).

243.] The infernal regions were supposed to be in the centre of the earth (comp. 2. 292): so here they are said to be over the south pole. 'Sub pedibus' is to be connected with 'videt,' the first being those of Styx and the Manes: but 'videt' of course is not to be pressed, as if it were meant that the south pole were actually visible from the shades. Arat. Phaen. 25, says of the poles, *ἀλλ' ὁ μὲν οὐκ ἐπίοπτος, ὁ δ' ἀντίος ἐκ βορέαο, Ὑψόθεν ὠκεανοῖο.*

244–246.] Imitated again from Arat. Phaen. 45:

Τὰς δὲ δι' ἀμφοτέρας, οἵη ποταμοῖο ἀπορρώξ,
Εἵλεῖται, μέγα θαῦμα, δράκων, περί τ' ἀμφί τ' ἐαγώς,

Circum perque duas in morem fluminis Arctos,
Arctos Oceani metuentis aequore tingui.
Illic, ut perhibent, aut intempesta silet nox
Semper, et obtenta densantur nocte tenebrae;
Aut redit a nobis Aurora diemque reducit;
Nosque ubi primus equis Oriens adflavit anhelis,
Illic sera rubens accendit lumina Vesper.
Hinc tempestates dubio praedicere caelo

Μυρίος· αἱ δ' ἄρα οἱ σπείρης ἑκάτερθε φύονται
Ἄρκτοι κυανέου πεφυλαγμέναι ὠκεανοῖο.

'Elabitur,' 'shoots out:' not the same as 'labitur.' Forb.

246.] 'Metuentis—tingui' like "metuente solvi," Hor. 2 Od. 2. 7. So Homer of the Bear (Il. 18. 489), *οἵη δ' ἄμμορός ἐστι λοετρῶν ὠκεανοῖο.*

247.] The two cases are that either the southern regions are in total darkness or that they have day when we have night. The doctrine that the sun perishes every day is Epicurean. Lucretius mentions both alternatives (5. 650 foll.):

"At nox obruit ingenti caligine terras,
Aut ubi de longo cursu sol extima caeli
Inpulit, atque suos afflavit languidus ignis
Concussos itere, et labefactos aere multo:
Aut quia sub terras cursum convortere cogit
Vis eadem, supra quae terras pertulit orbem."

'Intempesta nox:' Enn. A. 106, 172, Lucr. 5. 986, like *νυκτὸς ἀωρί*: "cum tempus agendi est nullum," as it is defined in Varro, L. L. 5. 2. It seems to have been a question whether the expression denoted any particular time of night. Macrobius (Sat. 1. 3) and Censorinus (Die Nat. last ch.) make it the interval between bedtime ('nox concubia') and midnight. Varro l. c. identifies it with 'nox concubia:' Serv. on A. 3. 587 with midnight; while Festus, p. 82, arguing from its etymology, refers it to no fixed time. There appears to be the same uncertainty about its Greek equivalent. The rhythm of the verse is doubtless meant to be descriptive.—'All is wrapped in eternal night, with its silence that knows no seasons, and its thick pall deepening the gloom.'

248.] Wagn. connects 'semper' with what follows: but the rhythm produced by the old pointing is surely superior. 'Obtenta nocte,' which is introduced rather carelessly after 'nox,' is perhaps imitated from Hom. Od. 11. 19, *ἀλλ' ἐπὶ νὺξ δολόεσσα τέταται δεινοῖσι βροτοῖσι*. 'Densantur' Med., 'densentur' Rom. Both forms of the verb are used by Virgil.

249.] 'Redire,' 'reducere,' and other words of the sort, are constantly used, as Wund. remarks, of the recurring order of nature. "Informis hiemes reducit Iuppiter, idem Summovet," Hor. 2 Od. 10. 15. The words imply that the thing has happened before, and thence the notion of regular succession is inferred.

250.] 'Oriens,' the rising sun, as in A. 5. 739, where this line is nearly repeated. The horses of the sun come panting up hill, casting their breath, which, as Keightley observes, represents the morning air, on the objects before them.

251.] Seneca (Ep. 122), quoting this line, gives 'Illis,' which would be highly plausible, if supported by any MS. But Virgil is speaking of the region, not of the inhabitants, and the hypothesis of vv. 247, 248 would be hardly compatible with the existence of antipodes at all, though in a different connexion, v. 237, he seems to believe in them, placing them doubtless in Libya. So 'a nobis,' v. 249, answers to 'illic,' v. 247. 'Lumina' is Vesper's own rays—not the light of sunset, as Voss thinks, taking 'Vesper' generally of evening; nor the other stars, as others interpret it, much less, as the old commentators thought, the candles that are lighted on earth. Comp. 4. 401, "medios cum Sol accenderit aestus." 'Rubens' may merely mean 'bright,' like "Luna rubens," Hor. 2 Od. 11. 10 (where see Macleane's note), or the colour of sunset may be naturally transferred to the star.

252—258.] 'From this disposition of nature the husbandman and the mariner get certain knowledge, and may consult the heavens with confidence.'

252.] 'Hinc' seems to refer to the whole of the preceding passage from v. 231, which has been devoted to an exposition of certain parts of the mundane system. That system has been mentioned at the outset ('Idcirco,' v. 231) as the guarantee for the regularity of the seasons, on the knowledge of which the proceedings of the husbandman depend, and now Virgil enforces the conclusion—'It is on the strength of this that we know beforehand,' &c. Vv. 257,

Possumus, hinc messisque diem tempusque serendi,
Et quando infidum remis impellere marmor
Conveniat, quando armatas deducere classis,
Aut tempestivam silvis evertere pinum:
Nec frustra signorum obitus speculamur et ortus,
Temporibusque parem diversis quattuor annum.
Frigidus agricolam si quando continet imber,
Multa, forent quae mox caelo properanda sereno,
Maturare datur: durum procudit arator
Vomeris obtunsi dentem: cavat arbore lintres;
Aut pecori signum aut numeros impressit acervis.

258 must clearly belong to this paragraph, not to that which follows, as Prof. Ramsay has pointed out in the Classical Museum, vol. 5, pp. 107 foll. They come in fact under 'Hinc,' which is the introduction to the whole paragraph. 'Hence it is that our watchings for the rising and setting of the stars, and our attention to the course of the seasons are not thrown away.' 'Tempestates' seems rightly understood by Keightley of changes of weather, which agrees with 'dubio caelo.'

253.] The weather and the seasons are matters of equal importance to landsmen and seamen (vv. 204 foll.: comp. v. 456), so the occupations of both are mentioned here. 'Infidum' is significant, as showing the importance of knowing when to venture on the sea. There may be a distinction, as Voss thinks, between 'remis,' the smaller craft, and 'classis,' the larger; but it seems more likely that Virgil first speaks generally of putting to sea, and then contrasts the fleet when rigged with the cutting down of the timber.

255.] 'Armatas,' 'rigged.' "Armari classem cursumque parari," A. 4. 299. 'Deducere' of ships, A. 3. 71., 4. 398. Cerda comp. Hor. 1 Od. 4. 1, "Solvitur acris hiemps grata vice veris et Favoni, Trahuntque siccas machinae carinas."

256.] 'Tempestivam' with 'evertere:' *ὡραῖα τέμνεσθαι ξύλα*, Theophr. cited by Ursinus. Cato 31, whom Macr. Sat. 6. 4, rather unreasonably charges Virgil with copying, says of pines and other trees, "cum effodies, luna decrescente eximito, post meridiem, sine vento austro. Tum erit tempestiva, cum semen suum maturum erit." Pall. (12. 15) says that the best time of the year is February.

258.] 'Parem' is intended to contrast with 'diversis,' as Serv. remarks. The seasons are diverse, yet as they are of equal lengths, and succeed each other regularly, they make the year uniform. 'Speculamur' in v. 257 appears to mean strictly 'to be on the watch for:' here it means merely 'to pay attention to.'

259—275.] 'Even rainy weather has its employments; and so have holy days.'

259.] Hitherto Virgil has been insisting on the importance of the weather: he now shows that weather which is bad for ordinary out-door purposes is good for other things. 'Frigidus imber' cannot apply to the winter, on account of 'si quando:' besides, winter occupations are mentioned vv. 305 foll. 'Frigidus' is an ordinary epithet of rain, as chilling the air, just as 'hiemps' is used indifferently of storm and winter. 'Continet,' 'keeps him from his work:' confines him to the house. "Dum se continet Auster, Dum sedet et siccat madidas in carcere pennas," Juv. 5. 100.

260.] 'Properare,' 'to hurry,' is contrasted with 'maturare,' 'to get done in good time.' See A. 1. 137. The contrast is noticed by Gell. 10. 11., Macr. Sat. 6. 8, who follow a remark of Nigidius Figulus, "Mature est quod neque citius neque serius sed medium quiddam et temperatum est."

261.] 'Procudit' is explained by 'obtunsi.' Forb. quotes Lucr. 5. 1264, "Et prorsum quamvis in acuta ac tenuia posse Mucronum duci fastigia procudendo."

262.] 'Lintres' were troughs into which grapes were put after the vintage. "Haec mihi servabit plenis in lintribus uvas," Tibull. 1. 5. 23. Cato (11) mentions them among the requisite apparatus for a vineyard, saying that two are required for a vineyard of 100 jugera. They appear to have been the same as 'naviae' (Fest. s. v. 'navia') which were made from a single piece of wood, and so called from their resemblance to ships or canoes, whence both names. 'Arbore' is a sort of material ablative, like "ocreas lento ducunt argento," A. 7. 634.

263.] Branding cattle is mentioned again 3. 158. It was done with boiling pitch, generally towards the end of January and

Exacuunt alii vallos furcasque bicornis,
Atque Amerina parant lentae retinacula viti.
Nunc facilis rubea texatur fiscina virga;
Nunc torrete igni fruges, nunc frangite saxo.
Quippe etiam festis quaedam exercere diebus
Fas et iura sinunt: rivos deducere nulla
Religio vetuit, segeti praetendere saepem,
Insidias avibus moliri, incendere vepres,
Balantumque gregem fluvio mersare salubri.

April (Col. 7. 9., 11. 2). It is not easy to see how the 'acervi' can have had numbers stamped on them if they were merely heaps of corn, as apparently they are in vv. 158, 185; so we must either suppose 'inpressit' to be used by a kind of zeugma, the heaps being really numbered in some other way, or understand 'acervi' as sacks or vessels of corn.

264.] The 'valli' and 'furcae' were probably intended to support the vines. See 2. 359.

265.] Col. (4. 30), speaking of willows for tying up the vine ('salices viminales'), enumerates three sorts—the Greek, the Gallic, and the Sabine or Amerian, the last of which has a slender red twig.

266.] 'Facilis,' 'pliant,' an epithet belonging rather to 'virga,' as Keightley remarks. 'Rubea' of briars. "Vincula qualia sunt ex rubo," Col. 4. 31. Serv. makes it an adjective from 'Rubi' in Apulia (Hor. 1 S. 5. 94); but there is no reason to suppose that the twigs there were good for basket-making.

267.] A. 1. 178, 179. The roasting or drying was to make the corn easier to grind.

268.] 'Why, even on holy days a husbandman may do something.' So Cato 2, speaking of the means which the landowner has of checking the amount of work done by his servants, mentions holy-day employments after those for rainy weather. The things which may or may not be done on holy days are enumerated at length by Col. 2 21 (22).

269.] 'Fas et iura,' 'divine and human laws' (Serv.), who however seems wrong in seeking for a real distinction where Virgil probably only intended surplusage. 'Rivos deducere:' it is not clear whether letting water on or off is meant. The language will bear either equally, according to the use of 'deducere,' though "deducere aquam in vias," Cato 155 (156), is used for drawing water off from a field, and 'deducit' occurs in a similar sense above, v. 113, as opposed to 'inducit,' v. 106. Serv. maintains that the latter must be intended, asserting on the authority of Varro that irrigation was forbidden, and appealing to the Pontifical books to show that works might be finished on holy days, though not begun, and consequently that water already let on might be let off; but the extract he gives is rather in favour of the other interpretation: "feriis denicalibus aquam in pratum ducere, nisi legitimum, non licet: ceteris feriis omnes aquas licet deducere" (comp. Col. 2. 21 (22), where there is a similar distinction between the sanctity of 'feriae denicales' and that of other holy days). Macr., Sat. 3. 3, explains 'deducere' by 'detergere,' alleging that old water courses might be cleaned on holy days, but not new ones made: and so Columella, l. c., enumerates among lawful things "fossas veteres tergere et purgare." But it is not easy to extract this sense out of the words of Virgil, though Heyne attempts to do so, arguing that he who cleans a water-course lets the water flow, 'deducit.' If any argument could be founded on the greater or less appropriateness of the work in question to holy days, it would be natural to suppose Virgil to be speaking of drawing off a stream which had suddenly overflowed in the corn-field. On the other hand, Mr. Macleane remarks that to lead the water down the channels would be a work of daily necessity for gardens in hot weather.

270.] 'Religio' is here used in its technical sense as a restraining, not an imperative power. 'Segeti praetendere saepem' raises another difficulty, as Col. l. c. says that the pontiffs forbid the making of hedges for corn on holy days. Forb. and Keightley suppose that old hedges might be repaired, though not new ones made: but Virgil's words are surely express.

271.] 'Insidias avibus moliri' seems to refer to snaring mischievous birds (vv. 119, 156), as that would be a work of necessity, which ordinary bird-catching would not be. 'Incendere vepres:' Cato, 2 (quoted by Keightley), mentions 'vepres recidi' among the works for holy days.

272.] Washing sheep for cleanliness was

Saepe oleo tardi costas agitator aselli
Vilibus aut onerat pomis; lapidemque revertens
Incusum aut atrae massam picis urbe reportat.
Ipsa dies alios alio dedit ordine Luna
Felicis operum. Quintam fuge: pallidus Orcus
Eumenidesque satae; tum partu Terra nefando
Coeumque Iapetumque creat, saevumque Typhoea,

not allowed on holy days, according to Macr. and Col. ll. cc., who observe that 'salubri' is emphatic, indicating that the washing is to cure disease. Comp. 3. 445 foll. 'Balantum' is doubtless meant to be forcible, the sheep bleating when they are washed, as in 3. 457, when they are in pain: but it is elsewhere no more than a generally descriptive epithet, discriminating sheep from other cattle by their bleat, as in A. 7. 538. To which class such passages as Enn. Alex. fr. 1. 5, Lucr. 2. 369., 6. 1132 are to be referred, is hard to say.

273.] Varro ap. Serv. says that markets were held on holy days, to give countrymen an opportunity of going to town. Col. l. c. quotes Cato (138) as saying that mules, horses, and asses had no holy days, adding that the pontifical books forbad the harnessing of mules on 'feriae denicales.' 'Agitator aselli,' the driver, like "equorum agitator," A. 2. 476, i. e. not the man whose business it was to drive asses ('asinarius'), but the peasant who happens to drive the ass to market. We need hardly inquire whether 'aselli' belongs primarily to 'costas' or to 'agitator.'

274.] 'Vilibus' harmonizes with 'onerat,' implying, as Serv. remarks, that they are abundant. 'Lapidem incusum' is explained by Serv. of a mill-stone, which is indented that it may crush the corn better.

275.] 'Picis:' pitch would be useful for marking cattle, securing casks, repairing vessels, &c.

276—286.] 'The days of the lunar month are not all equally lucky for work. The fifth is bad, the seventeenth good, and, in a different way, the ninth.'

276.] Virgil is said by Pliny (18. 32) to have followed Democritus in this enumeration of lucky and unlucky days. Hesiod (Works 765 foll.) had treated the subject at much greater length. Varro, l. 37, has a chapter on the same subject, but his treatment of it is entirely different. Virgil's own treatment is sufficiently cursory, only three days being named in all, for good or for evil, and those not accurately represented, at least according to Hesiod, who was evidently to some extent his model. The force of 'ipsa' seems to be that the mere position of days in the month gives them a certain fitness or unfitness for agricultural purposes, irrespectively of more scientific considerations. 'Dedit' is commonly taken as an aorist: but it may mean that the moon has made the ordinance once for all in regulating the month. 'Alio ordine' opp. to "uno ordine," A. 2. 102. It is as if Virgil had said 'omnis dies non pariter felicis fecit.' 'Alios' is followed by 'quintam,' as in Tibull. 3. 6. 32 (quoted by Wund.), "Venit post multos una serena dies."

277.] 'Felicis operum,' 'happy in respect of (agricultural) work' ('operum' as in 2. 472: comp. the title of Hesiod's poem), like "infelix animi," A. 4. 529 (see on G. 3. 498), "fortunatus laborum," 11. 416. The construction is virtually equivalent to that with the abl. 'Quintam fuge:'

Πέμπτας δ' ἐξαλέασθαι, ἐπεὶ χαλεπαί τε καὶ αἰναί.
Ἐν πέμπτῃ γάρ φασιν Ἐρινύας ἀμφιπολεύειν
Ὅρκον γεινόμενον, τὸν Ἔρις τέκε πῆμ' ἐπιόρκοις. (Hes. Works 802.)

Wilfully or ignorantly Virgil misinterprets Hesiod, confounding Ὅρκος, the god of the oath, with the Latin Orcus, the god of the dead, and making the Eumenides born themselves on the fifth, instead of attending on the birth (if that be Hesiod's meaning, which is doubtful, especially as some copies give τὸν νυμφίας for γεινόμενον) of Ὅρκος. For a similar misinterpretation see E. 8. 58 note. 'Pallidus' of the ghastliness of death, Horace's 'Pallida mors.'

278.] 'Tum' seems better taken with Serv. in its ordinary sense of 'then' than with Forb. as 'moreover.' It appears to be added here because it had been omitted in the previous clause. No other extant authority appears to fix the birth of the giants to this day.

279.] The birth of 'Coeus' and 'Iapetus' is mentioned Hes. Theog. 134, that of 'Typhoeus,' ib. 821 foll., the latter not taking place till after the expulsion of the Titans from heaven. The two former were the sons of Earth and Uranus, the latter of

Et coniuratos caelum rescindere fratres.
Ter sunt conati inponere Pelio Ossam
Scilicet, atque Ossae frondosum involvere Olympum;
Ter Pater exstructos disiecit fulmine montis.
Septuma post decumam felix et ponere vitem,
Et prensos domitare boves, et licia telae
Addere; nona fugae melior, contraria furtis.
Multa adeo gelida melius se nocte dedere,

Earth and Tartarus. 'Typhoeus' is distinguished from the rest by the epithet 'saevus,' as he was the most formidable (Hes. l. c.). 'Creat:' see on E. 8. 45. 'Typhoea' is probably a trisyllable, the two last vowels coalescing (comp. 'Orphea,' E. 6. 30), as in Greek (Τυφωέα), though it might be scanned as a dactyl, hypermetrically or otherwise. See on 2. 69.

280.] It is doubtful whether 'fratres' refers to the giant-brood generally, or to the two 'Aloidae.' The deeds mentioned in the following lines are ascribed to the latter by Homer (Od. 11. 304 foll.), and by Virgil himself (A. 6. 582, where the words 'rescindere caelum' occur again): but the 'Aloidae' were the sons not of Earth, but of Poseidon and Iphimedeia. Possibly Virgil may have misunderstood the passage in the Odyssey, where they are said in Homeric phrase to have been nourished by the Earth, though the word there used is ἄρουρα. "Rescindere' may be 'to break open,' like "vias rescindere," Lucr. 2. 406, or it may be compared with Aesch. Prom. 357 (of Typhoeus), ὡς τὴν Διὸς τυραννίδ' ἐκπίρσων βίᾳ.

281.] Ὅσσαν ἐπ' Οὐλύμπῳ μίμασαν θέμεν, αὐτὰρ ἐπ' Ὄσσῃ Πήλιον εἰνοσίφυλλον, ἵν' οὐρανὸς ἀμβατὸς εἴη, Hom. l. c. Virgil reverses the positions of Pelion and Olympus, and transfers to the latter the epithet attached to the former. The non-elision of the 'i' and 'o' and the shortening of the latter are in imitation of the Greek rhythm, and are appropriate here and elsewhere where the subject reminds us of Greek poetry.

282.] 'Scilicet,' agreeably to its etymology ('scire licet'), introduces an explanation or development. Here it introduces the details of the conspiracy of the giants. 'Involvere' is used in its strict sense of 'rolling upon,' like "involvitur aris," A. 12. 292. Olympus is heaved up the sides of Ossa.

283.] The three-fold attempt seems to be Virgil's invention.

284.] 'Septuma post decumam,' the seventeenth, as is evident from Hesiod, v. 805, where the seventeenth follows the fifth immediately, though the work which he assigns to it is not the same as here. Of the works which Virgil assigns to the seventeenth planting is referred by Hes. to the thirteenth, taming cattle to the fourteenth, weaving to the twelfth. 'Ponere,' 'to plant in order;' 2. 273, E. 1. 74. 'Felix ponere:' see on E. 5. 1.

285.] 'Prensos domitare,' perhaps for 'prendere et domitare:' πρηῦνειν ἐπὶ χεῖρά τιθείς, Hes. v. 797. Taking in hand, 'prendere,' is the first step towards breaking in, 'domitare.' Comp. 3. 206, 7. 'Licia telae addere,' 'to add the leashes of the woof to the warp,' to weave. See Dict. A. 'tela,' where Tibull. 1. 6. 78, "Firmaque conductis adnectit licia telis," is compared.

286.] 'Fugae' seems to refer to fugitive slaves. Virgil however, as Heyne remarks, may be speaking not in their interest, but in that of the husbandman, who is warned to be on his guard that day, while on the other hand he need not watch against thieves. In Hesiod the ninth day is merely mentioned as good for work of any sort. 'Contraria furtis:' "avibus contraria cunctis," Lucr. 6. 741.

287—296.] 'Some work is fittest for night or early morning, mowing for instance; and long winter evenings may be well spent by the husbandman in cutting torches, by his wife in weaving, or boiling and skimming.'

287.] As in vv. 259 foll., Virgil's thought seems to be that no part of the husbandman's time is unemployed, and that every work should be done at its right time. 'Gelida nocte' is doubtless contrasted with 'medio aestu,' at the same time that it indicates the cool dew as that which makes work easier. 'Melius se dedere:' the general sense is that many operations are performed better at certain times. Virgil expresses the notion of performance by 'se dedere,' to indicate the dependence of the husbandman upon nature. Thus the use of 'se dare' here is parallel rather to the instances where it is equivalent to 'occur-

Aut cum sole novo terras inrorat Eous.
Nocte leves melius stipulae, nocte arida prata
Tondentur; noctes lentus non deficit humor.
Et quidam seros hiberni ad luminis ignis
Pervigilat, ferroque faces inspicat acuto;
Interea longum cantu solata laborem
Arguto coniunx percurrit pectine telas,
Aut dulcis musti Volcano decoquit humorem
Et foliis undam trepidi despumat aeni.
At rubicunda Ceres medio succiditur aestu,

rore' than to those where it denotes compliance with the will of another.

288.] Wakefield supposes Virgil to have imitated Lucr. 5. 281, "aetherius Sol irrigat assidue caelum candore recenti." But the primary reference of 'inrorat' evidently is to literal dew, and it seems hardly worth while to suppose a secondary one to the sprinkling of the earth with sunlight. Heyne comp. 3. 305, "extremoque inrorat Aquarius anno."

289.] 'Stipulae:' see on v. 85. The cutting of the stubble took place in August, within a month after the reaping. 'Leves' and 'arida' seem both to be emphatic, as suggesting what the husbandman has to obviate. 'Arida prata,' opposed to those which could be irrigated. Voss.

290.] 'Lentus' expresses the effect of the moisture on the grass rather than the nature of the moisture itself. 'Noctes deficit,' the more ordinary construction referred to on v. 148. "Hominem totum magis ac magis undique sensus Deficit," Lucr. 3. 546.

291.] 'Quidam,' like "est qui," Hor. 2 Ep. 2. 182, Pers. 1. 76, as if Virgil knew the man, but did not choose to name him. 'Luminis' is generally taken of lamp or torch-light. Keightley refers it to fire-light, comparing 2. 432., A. 7. 13, where however there is the same doubt. It would be possible also to refer it to the late dawn of a winter sun ('lumine quarto,' A. 6. 356), so that the sense should be 'one man sits through a long winter's night,' though the parallel in A. 7 l. c. would point rather to either of the other interpretations.

292.] 'Inspicat,' makes into the form of an ear of corn, the end of the wood being cut into a point and split into various parts. Forb. comp. Sen. Med. 111, "Multifidam iam tempus erat succendere pinum." This is probably the same as "incide faces," E. 8. 29, though a distinction has been attempted between them by Ulitius on Gratius' Cynegetica, v. 484, who supposes 'incidere' to refer to the cutting of pieces of wood to be bound together into brands (Dict. A. 'fax').

293.] 'Solatus' might be taken strictly, as if Virgil, though meaning of course that singing and weaving went on together, chose to take a point from which the former might be regarded as past, the latter as beginning or continuing, but such an explanation would not apply to A. 5. 708, "Isque his Aenean solatus vocibus infit," so that we must say that the past participle is used with a present force. See Madvig, § 431. 6. The domestic picture has the effect, which doubtless was one of the objects of the composition of the Georgics, of placing the life of a small country proprietor in an attractive light.

294.] Comp. A. 7. 14, which shows that 'pectine' goes with 'arguto.' "Pectine, κερκίς, the comb, the teeth of which were inserted between the threads of the warp, and thus made by a forcible impulse to drive the threads of the woof close together .... Among us the office of the comb is executed with greater ease and effect by the reed, lay, or batten." Dict. A. 'tela.'

295.] 'Must' was boiled down to 'carenum,' 'defrutum' (4. 269), or 'sapa,' on a night when there was no moon (Dict. A. 'vinum'). 'Volcanus,' as Cerda remarks, is used elsewhere of a large fire, such as would be required for boiling 'must' (Col. 12. 19; so G. 4. 269, 'igni multo'). The hypermeter here seems to be a fair instance of a metrical anomaly introduced for descriptive effect. See on v. 482.

296.] 'Foliis,' vine leaves (Pliny 14. 9), as wood was apt to give a smoky taste to the liquor. 'Undam aeni' like "undantis aeni," A. 7. 463. Col. 12. 20 says that the vessel should be of lead, as brass was liable to rust in boiling. For 'trepidi' many MSS. give 'tepidi,' which could scarcely be used of boiling liquid.

297–310.] 'Summer is the time for reaping and threshing. Winter is the husbandman's season for festivity; but he still has work, stripping acorns and berries, snaring and killing game.'

Et medio tostas aestu terit area fruges.
Nudus ara, sere nudus; hiemps ignava colono.
Frigoribus parto agricolae plerumque fruuntur,
Mutuaque inter se laeti conviyia curant;
Invitat genialis hiemps curasque resolvit:
Ceu pressae cum iam portum tetigere carinae,
Puppibus et laeti nautae inposuere coronas.
Sed tamen et quernas glandes tum stringere tempus
Et lauri bacas oleamque cruentaque myrta;

297.] 'Rubicunda Ceres,' v. 96. Col. 2. 21 says that corn should be reaped "cum rubicundum colorem traxerunt." 'Medio aestu' would most naturally mean midday, as in 3. 331., 4. 401. In that case however we must suppose a strange piece of ignorance on Virgil's part, midday being precisely the time which the reaper would avoid, though it is the time for threshing. Comp. Theocr. 10. 49 foll.:

Σῖτον ἀλοιῶντας φεύγειν τὸ μεσαμβρινὸν ὕπνον·
Ἐκ καλάμας ἄχυρον τελέθει ταμόςδε μάλιστα·
Ἄρχισθαι δ' ἀμῶντας ἐγειρομένω κορυδαλλῶ,
Καὶ λήγειν εὖδοντος· ἑλινῦσαι δὲ τὸ καῦμα.

'Aestu' then had better be taken of summer as the hot season, as "frigoribus mediis," E. 10. 65, means midwinter. Wagn. objects that the information in that case would be so obvious as to be needless, but Virgil is speaking of the operations proper to the various seasons, as the next lines show, as well as of the times when they should be performed, and 'hiberni,' v. 291. prepares us for the mention of summer. Wagn.'s own view, that 'medio aestu' means generally a summer's day as contrasted with a winter's night, without any special reference to noon, makes 'medio' a worse than useless epithet. 'Succiditur' seems not to specify anything about the manner of cutting, merely implying that the thing is severed from below. "Flos succisus aratro," A. 9. 435.

298.] 'Tostas' not to be joined with 'aestu.'

299.] 'Ploughing and sowing both belong to the warm months,'—spring and autumn. 'Nudus,' without the upper garment, as Cincinnatus was found ploughing, when the messenger from the Senate arrived, Livy 3. 26. Here and in the following lines Virgil imitates Hes. Works 493 foll. The precept is word for word from Hes. Works 391, γυμνὸν σπείρειν, γυμνὸν δὲ βοωτεῖν. Servius has a story, mentioned also by Donatus in his Life, that some one, apparently in Virgil's lifetime, hearing the first part of the line repeated, completed it with the words 'habebis frigora, febrem.' 'Colono' seems to be intended strictly with reference to the labours of cultivation, as other works for winter follow, v. 305. So perhaps 'agricolae.'

300.] With the use of 'parto' comp. "parcere parto," A. 8. 317. "*Plerumque* dicit, quia dicturus est aliqua, quae rusticus etiam hieme possit efficere," Serv.

302.] 'Winter is the entertainer, calling out man's happier self, and unbinding his load of care.' So December is called by Ov. F. 3. 58, 'geniis acceptus.' The 'genius' seems to be an impersonation and half deification of the happy and impulsive part of man, so that an offering to it would imply that the day was to be spent in enjoyment. Hor. 3 Od. 17. 14, 2 Ep. 1. 144, A. P. 209. We have here another domestic picture: see on v. 291 above.

303.] 'Winter is to them what port is to the sailor, the jovial end of a weary time.' 'Pressae,' heavy laden: virtually equivalent to Heinsius' conjecture, 'fessae,' and doubtless intended to convey the notion that the ship feels the relief. Heyne. Tibull. 1. 3. 40, "Presserat externa navita merce ratem."

304.] A. 4. 418. Comp. Prop. 4. 24. 15, "Ecce coronatae portum tetigere carinae," probably an imitation of this passage.

305.] 'Glandes stringere,' E. 10. 20 note. 'Stringere' like "stringunt frondes," E. 9. 61 note, where Cato is quoted, using it of the olive. 'Quernas' because 'glans' was used of other fruits than acorns. "Glandis appellatione omnis fructus continetur, ut Iavolenus ait," Gaius, Dig. 50. 16. 236.

306.] Myrtle berries were used for mixing with wine, which was called 'murteus' or 'myrtites,' and used medicinally for pains in the stomach. (Cato 125 (126). Col. 12. 38.) 'Cruenta,' from their juice. Voss thinks the red wild myrtle is spoken of as distinguished from the black or white: but the agricultural writers do not countenance this. Forb.

Tum gruibus pedicas et retia ponere cervis,
Auritosque sequi lepores; tum figere dammas,
Stuppea torquentem Balearis verbera fundae,
Cum nix alta iacet, glaciem cum flumina trudunt.
Quid tempestates autumni et sidera dicam,
Atque, ubi iam breviorque dies et mollior aestas,
Quae vigilanda viris? vel cum ruit imbriferum ver,
Spicea iam campis cum messis inhorruit, et cum
Frumenta in viridi stipula lactentia turgent?
Saepe ego, cum flavis messorem induceret arvis
Agricola et fragili iam stringeret hordea culmo,
Omnia ventorum concurrere proelia vidi,

307.] Cerda comp. Hor. Epod. 2. 35, "Pavidumque leporem et advenam laqueo gruem Iucunda captat praemia." Cranes were a delicacy of the table: but the husbandman might naturally snare them in self defence: see v. 120.

308.] The epithet 'auritos' is said by Macr., Sat. 6. 5, to be taken from Afranius, who in one of his prologues introduces Priapus saying, "Nam quod volgo praedicant Aurito me parente natum, non ita est." The word itself merely means 'having ears,' the length of the ears being an inference from the application of the epithet, just as in Soph. Aj. 140, πτηνῆς πελείας, the notion of fluttering is inferred from the strict meaning 'winged.' 'Figere,' E. 2. 29. Here the word must mean to hit with a bullet, not with an arrow.

309.] "The sling . . was made of . . . hair, hemp, or leather (Veget. De Re Mil. 3. 14. . . . 'habena,' A. 6. 579)." "The celebrity of the natives of the Balearic isles as slingers is said to have arisen from the circumstance that when they were children their mothers obliged them to obtain their food by striking it with a sling (Veget. 1. 16)." Dict. A. 'funda.'

310.] 'Glaciem . . trudunt' apparently describes the process of freezing, the rivers driving down the ice in masses, which get stopped and joined together, so that the whole surface becomes frozen. Forb.'s explanation, 'when the rivers roll down the ice to the sea,' would be rather applicable to a thaw, which, as Keightley reminds us, is not the time for hunting.

311—334.] 'Autumn and spring have their special perils. Just when harvest is beginning, a hurricane will come and tear up the corn from the ground, or a thunderstorm will burst on the field in all its horrors.'

311.] 'Tempestates' seems fixed by 'sidera' to mean 'weather' rather than 'storms.' The latter notion is not expressed, but left to be inferred. The stars on which the autumn storms were supposed to depend were Arcturus, the Centaur, the Kids, and the Crown. Cerda comp. Hom. Il. 16. 385, ἦμαρ' ὁπωρινῷ ὅτε λαβρόρατον χέει ὕδωρ Ζεύς.

312.] 'Mollior,' less oppressive. "Quas et mollis hiemps et frigida temperat aestas," Stat. S. 3. 5 83.

313.] 'Vigilare aliquid' is to bestow wakeful care on a thing. "Vigilataque proelia dele," Juv. 7. 27. 'Ruit imbriferum,' 'comes down in showers,' Wagn.. like "nox humida caelo Praecipitat," A. 2. 8.

314.] 'Messis inhorruit:' ὅτε φρίσσουσιν ἄρουραι, Hom. Il. 23. 599. The erect and bristling appearance of the field is intended, as Forb. remarks, not its agitation by the wind.

315.] Serv. says that Varro in his books 'rerum divinarum' speaks of a god Lactens, who made the ears of corn milky. Comp. Dict. B. 'Lactans.'

317.] The husbandman brings the reaper with him into the field, and is beginning himself to lop the ears. 'Stringeret,' as in v. 305, 'fragili culmo' being a descriptive ablative. This explanation is as old as Serv.

318.] 'Omnia ventorum proelia' seems to be a variety for 'proclia omnium ventorum.' 'I have seen all the armies of the winds meet in the shock of battle.' The winds are supposed to be blowing from all quarters at once, as in A. 1. 85 (note)., 2. 416. Comp. Daniel 7. 2, "The four winds of heaven strove upon the great sea." Lucr. talks of 'Ventorum paces,' 5. 1230, compared by Cerda.

Quae gravidam late segetem ab radicibus imis
Sublimem expulsam eruerent; ita turbine nigro
Ferret hiemps culmumque levem stipulasque volantis.
Saepe etiam inmensum caelo venit agmen aquarum,
Et foedam glomerant tempestatem imbribus atris
Collectae ex alto nubes; ruit arduus aether,
Et pluvia ingenti sata laeta boumque labores
Diluit; inplentur fossae, et cava flumina crescunt
Cum sonitu, fervetque fretis spirantibus aequor.
Ipse Pater media nimborum in nocte corusca

319.] 'Late' with 'eruerent.' 'Ab radicibus imis,' Lucr. 1. 352.

320.] 'Sublimem' is restored by Wagn. from Med. and Rom., for the old reading 'sublime.' 'Expulsam eruerent' is equivalent to 'expellerent et eruerent.' 'Ita' probably introduces a comparison between the hurricane that roots up the corn ('gravidam segetem') and an ordinary gust which whirls about stubble ('culmumque levem stipulasque volantis'). The two things compared are perhaps not sufficiently distinct, but the point is the ease with which the work is done. But for the opposition of the epithets, 'ita' would more naturally mean 'to such an extent,' 'so furiously,' as twice in a similar passage, Lucr. 1. 275, 286, "ita perfurit acri Cum fremitu, saevitque minaci murmure pontus . . . ita magno turbidus imbri Molibus incurrens validis cum viribus amnis Dat sonitu magno stragem." Wagner's interpretation, making 'ita' a particle of transition, and connecting 'eruerent' with 'ferret,' is rather far fetched.

322.] The first part of the following description seems to be modelled on Lucr. 6. 253 foll., the latter on Hom. Il. 16. 364 foll. 'Venit agmen' is perhaps intended to suggest the image of a column marching, though the word may have a more general meaning.

323.] So Lucr. l. c. of a storm, "trahit atram Fulminibus gravidam tempestatem atque procellis," from which Wakefield conjectured 'fetam' here. 'Foedam' however is supported by Lucr. 4. 169, "Tempestas perquam subito fit turbida foede Undique" (which from another part of the passage it is evident that Virg. had in his mind), "tempestates foedae fuere," Livy 25. 7, passages which seem to show that 'tempestatem' here is merely 'weather,' 'foedam' having the sense of 'ugly' or 'grim,' or, as we should say, 'foul.' 'Glomerant' is perhaps to be taken with 'foedam,' 'thicken' or 'mass into foulness.' This would seem to be a case of *ὕστερον πρότερον*, as the brewing of the storm would naturally precede the descent of the rain. But Keightley may be right in taking 'caelo,' v. 322, as the dative, the waters marching upon the sky, though Lucr. 6. 257 ('Ut picis e caelo demissum flumen') is in favour of the common view.

324.] 'Ex alto' may very well be taken 'from the deep,' which would doubtless be the truer view of the phenomenon; but on the whole it seems more probable that Virgil meant to represent clouds as mustered from on high, 'collectae,' like 'glomerant,' keeping up the military associations already introduced by 'agmen.' 'Ruit aether,' like 'Aether descendit' 2. 325, 'caeli ruina' A. 1. 129, an image explained by Lucr. 6. 291, "Omnis uti videatur in imbrem vertier aether." 'Down crashes the whole dome of the firmament.'

325.] 'Sata laeta boumque labores,' A. 2. 306, a translation of *ἔργα βοῶν*, Hes. Works 46. Homer in the parallel passage has *ἔργ' ἀνθρώπων*. Virgil, as Ursinus remarks, seems to have imitated Apoll. R. 4. 1282, *ἠέ τιν' ὄμβρον Ἀσπέτον, ὅστε βοῶν κατὰ μυρία ἔκλυσεν ἔργα.*

326.] 'Fossae,' v. 372, otherwise called 'colliciae' or 'colliquiae.' 'Cava:' "During the summer months in Italy there is little or no water in the beds of most of the rivers, so that their channels may justly be called 'hollow,' for they resemble a road running between two high banks." Keightley.

327.] 'Fervet . . . aequor:' "Freta circum Fervescunt graviter spirantibus incita flabris," Lucr. 6. 427. 'Spirantibus,' of the sea, as in A. 10. 291, "Qua vada non spirant," the violent heaving of the waves against the shore being compared to human breathing. 'The sea glows again through every panting inlet.'

328.] "Usque adeo, tetra nimborum nocte coorta, Inpendent atrae Formidinis ora superne, Cum commoliri tempestas

Fulmina molitur dextra; quo maxuma motu
Terra tremit; fugere ferae, et mortalia corda
Per gentis humilis stravit pavor; ille flagranti
Aut Athon, aut Rhodopen, aut alta Ceraunia telo
Deiicit; ingeminant austri et densissimus imber;
Nunc nemora ingenti vento, nunc litora plangunt.
Hoc metuens, caeli menses et sidera serva;

fulmina cœptat," Lucr. 6. 253. 'Ipse,' as in A. 5, 249., 12. 725, &c., seems to express not only dignity (above, v. 121), but personal exertion (A. 2. 321, &c.). 'Corusca' with 'dextra' = 'coruscante.' So Sen. Hipp. 156, "Vibrans corusca fulmen Aetuaeum manu" (quoted by Forb.), an imitation which shows how he understood Virgil.

329.] 'Molitur:' "validam in vitis molire bipennem," 4. 331. The word is one of rather wide application, generally implying effort in the agent or bulk in the object, or both. 'Quo motu,' referring to the sense rather than to the words of the preceding sentence. So "carmine quo," 4. 348; "quo gemitu," A. 2. 73. Forb. comp. Sall. J. 114, "Per idem tempus adversum Gallos male pugnatum: quo metu Italia omnis contremuerat." "Ea signa dedit," A. 2. 171; "hic nuntius esto," A. 4. 237, are instances of the same principle. See Kritz on Sall. J. 54, 'ea formidine.' 'Maxuma,' a perpetual epithet, the γαῖα πελώρη of Hes. Theog. 173, &c., but acquiring force here from 'tremit.'

330.] 'Fugere' of instantaneous flight, like 'exiit,' 2. 81. The two perfects connected by 'et' apparently describe actions connected and simultaneous, the asyndeton in the other clauses successive effects. Voss comp. Orpheus, Hymn 18. 13, Ὃν καὶ γαῖα πέφρικε θάλασσά τε πᾶμφανόωσα, Καὶ θῆρες πτήσασυσιν, ὅταν κτύπος οὖας ἐσέλθῃ, Cerda Hes. Works 511, &c., where the effect on the various beasts is drawn out at length.

331.] 'Humilis' qualifies 'stravit.' Virg. may have thought of Lucr. 5. 1218 foll.

332.] Partly from Theocr. 7. 77, Ἢ Ἄθω ἢ Ῥοδόπαν ἢ Καύκασον ἐσχατόεντα. 'Athon' is the reading of all the MSS. The early editors introduced 'Atho' as the regular form of the Greek accusative. 'Athon' however occurs elsewhere, both in verse and prose (e. g. Livy 45. 30, Val. Fl. 1. 164, in which latter passage the final syllable is shortened as here). Accepting it, we must assume a form Ἄθος, which agrees with a *precept laid* down by Serv. on A. 12. 701, Prisc. 6. 13. 70, that the last syllable of the nominative is to be made short. 'Alta Ceraunia,' a half translation of Ἀκροκεραύνια, which Hor. 1 Od. 3. 20 uses untranslated. The name Κεραύνια seems the commoner of the two. The fact of lightning striking the mountains is urged by Lucr. 6. 420 as an argument against its supernatural origin, and explained by him physically ib. 458 foll. 'Telo,' as βέλος, is used of the thunderbolt, Aesch. Prom. 358, and elsewhere.

333.] 'Deiicit,' of lightning, A. 6. 581, Lucr. 5. 1125. "Telo deiicis," A. 11. 665. Here it is apparently intended that one of the peaks is overthrown, though 'deiicit Athon telo' may only mean 'deiicit telum in Athon.' 'Ingeminant:' it is observed that the rain and wind increase after a thunderclap. "Quo de concussu (comp. 'quo motu,' above) sequitur gravis imber et uber," Lucr. 6. 289.

334.] 'Plangunt,' intransitively, probably with a notion of wailing, in which sense the participle occurs without an accusative. "Plangentia iungit Agmina," A. 11. 145. The reflective 'planguntur' would be more usual, even in this sense; but the common use of 'plango' with an accusative of the person lamented may prepare us for finding it used without an expressed object of any kind. Forb. and Jahn make 'austri' and 'imber' the nominative, which seems less forcible and appropriate. 'Plangit,' the reading of Rom., adopted by Masvicius and Wakefield, would be awkward, whether the nominative were sought in 'imber' or in 'Iuppiter.' 'Doubly loud howls the south wind, doubly thick gathers the cloud of rain, and under the blast's mighty stroke forest and shore by turns wail in agony.'

335—350.] 'The precautions to be observed are attention to times and seasons, and observance of the rural deities, especially Ceres, who is to be worshipped duly in the spring of each year, with offerings of milk, wine, and honey, and the ceremony of leading a victim round the young corn with a rustic procession.'

335.] A virtual repetition of vv. 204 foll. 'Sidera' is not here to be restricted to the

Frigida Saturni sese quo stella receptet;
Quos ignis caeli Cyllenius erret in orbis.
In primis venerare deos, atque annua magnae
Sacra refer Cereri laetis operatus in herbis,
Extremae sub casum hiemis, iam vere sereno.
Tum pingues agni, et tum mollissima vina;
Tum somni dulces densaeque in montibus umbrae.
Cuncta tibi Cererem pubes agrestis adoret;
Cui tu lacte favos et miti dilue Baccho;

signs of the Zodiac with Wagn., as the next two lines are evidently intended to give instances of the things to be observed. 'Caeli menses,' like 'caeli hora' 3. 327, 'caeli tempore' 4. 100.

336.] Saturn and Mercury are chosen as the two extremes, and the husbandman is told to observe their course in the sky. Saturn in Capricorn, according to Serv., was supposed to cause heavy rains, especially in Italy. 'Frigida' from its distance from the sun. 'Recepto' is used nearly in the sense of 'recipio:' otherwise we might say that the frequentative here has a sort of intensifying force, denoting the distance of the retirement, as in Pers. 6. 8, "multa litus se valle receptat," it may be intended to mark the depth of the bay.

337.] 'Ignis' with 'Cyllenius.' 'Caelo' the reading of Med., is preferred by several of the later editors. That 'caeli orbis' (A. 8. 97) might be used for the orbit of a planet no less than for that of the sun, appears from 2. 477, "caeli vias;" Lucr. 5. 648, "Qui minus illa queant per magnos aetheris orbis Aestibus inter se diversis sidera ferri?" 'Caelo' on the other hand is slightly supported by Catull. 62 (60). 20, "Hespere, qui caelo fertur crudelior ignis?" 'Ignis' here is probably emphatic, contrasted with 'frigida Saturni stella.' The Greeks called Mercury ὁ στίλβων.

338.] Ceres is distinguished from the other gods to show that she in particular is to be worshipped. 'Magnae,' an ordinary epithet of the gods, applied not only to Jupiter but to Apollo, Hercules, Juno, Pales, &c. 'Annua sacra' are the Ambarvalia, mentioned before, E. 5. 70 (note), and described at length Tibull. 2. 1. (See Dict. A. 'Arvales fratres.')

339.] 'Refer' seems to express recurrence; see on v. 249, and comp. A. 5. 605, "tumulo referunt sollennia ludis:" but it might denote the payment of a due. 'Operatus,' 'sacrificing,' like 'facio,' ῥίζω, &c. "Tunc operata Deo pubes discumbet in herba," Tibull. 2. 5. 95. For the present force of the part. see on v. 293.

340.] The language is not to be pressed, as the Ambarvalia did not take place till the end of April. 'Casum' contains that sense of 'cadere' which is more generally expressed by 'occidere.'

341.] τῆμος πιόταταί τ' αἶγες καὶ οἶνος ἄριστος, Hes. Works 585, speaking of summer. 'Pingues agni' is the order of the best MSS., restored by Heins. for 'agni pingues.' 'Tum' for 'tunc' is restored by Wagn. from Med. 'Pingues' doubtless refers to fatness either for sacrifice or for eating, as the mention of wine immediately afterwards shows. 'Mollissima:' so "molli mero," Hor. 1 Od. 7. 19; "molle Calenum," Juv. 1. 69. 'Mellow,' the Greek μαλακός as opposed to σκληρός ("durum Bacchi saporem," 4. 102).

342.] The second clause explains the first. Hesiod l. c. wishes for a seat under the shadow of a rock. See p. 125.

344.] Libations of honey, milk, and wine are to be made to Ceres. Macr. Sat. 3. 11, explaining this passage, says that the mixture was called 'mulsum.' He also comp. 4. 102, and explains 'miti' here of the wine as corrected by the honey; but this is obviously needless after 'mollissima' preceding. Cato 134 directs that wine be offered to Ceres before harvest, along with the entrails of the sacrifice, but says nothing of any other liquid. Milk, wine, and honey formed part of the Grecian offerings to the dead (Æsch. Pers. 611 foll.); and we know that the Greek Demeter was connected with the lower world. (Müller's Dissertations on the Eumenides, §§ 80 foll.) Daphnis at the Ambarvalia is to have milk and oil (the latter part of the funeral libations, and occasionally offered to Demeter, Müller, § 89), and also wine (E. 5. 67 foll.). Theocr. 5. 53 foll. makes milk and oil offered to the nymphs, milk and honey to Pan: and Macr. l. c. says that on December 21 'mulsum' was offered to the Panes. Serv. mentions an interpretation which coupled 'Baccho' with 'cui;' but 'miti' is strongly against

Terque novas circum felix eat hostia fruges,
Omnis quam chorus et socii comitentur ovantes,
Et Cererem clamore vocent in tecta; neque ante
Falcem maturis quisquam supponat aristis,
Quam Cereri torta redimitus tempora quercu
Det motus inconpositos et carmina dicat.

Atque haec ut certis possemus discere signis,
Aestusque, pluviasque, et agentis frigora ventos,
Ipse Pater statuit, quid menstrua Luna moneret;
Quo signo caderent austri; quid saepe videntes
Agricolae propius stabulis armenta tenerent.

this, though Bacchus and Ceres are invoked together at the beginning of Tibullus' description (2. 1. 3), and associated, perhaps in connexion with the Ambarvalia, by Virgil himself E. 5. 79.

345.] "Tunc vitula innumeros lustrabat caesa iuvencos: Nunc agna exigui est hostia parva soli. Agna cadet vobis, quam circum rustica pubes Clamet: Io messis et bona vina date," Tibull. 1. 1. 21 foll., from which it appears that the victim varied according to the circumstances of the worshipper. Cato 134 speaks of a sow. In the 'Suovetaurilia' the sacrifices were carried three times round the assembled multitude, and so in the lustration of the fleet (Dict. A. 'lustratio'). 'Felix' is doubtless 'auspicious,' not, as Serv. thinks, 'fruitful,' there being no instance quoted where it is applied in that sense to an animal.

346.] 'Chorus et socii:' 'chorus sociorum.'

347.] So Hor. 1 Od. 30. 3, "vocantis Ture te multo Glycerae decoram Transfer in aedem," though the goddess is invited there to a chapel, not to a house. 'Neque ante:' it is a question whether this is merely an additional warning to the husbandman to celebrate the Ambarvalia, as an indispensable preliminary to the harvest, or an injunction to perform a second set of rites in summer time (Cato 134). The language is rather in favour of the latter, as otherwise, taken strictly, it would seem to imply that the Ambarvalia might be celebrated any time before the harvest: still it would have the awkwardness of an apparent afterthought, the mention of the second festival being almost entirely overshadowed by the first. Comp. however Tibull. 2. 1. 21, where harvest rejoicings are briefly alluded to in the middle of the description of the Ambarvalia. The observances here specified, dancing and singing, are too common to be fixed to either festival in particular. Comp. E. 5. 73, 74, Tibull. 2. 1. 51 foll., Hor. 3 Od. 18. 15.

349.] 'Quercu,' in memory of man's first food. Serv.

350.] 'Det motus:' "haud indecoros motus more Tusco dabant," Livy 7. 2, speaking of the origin of dramatic entertainments. 'Inconpositos:' "inconposito pede," Hor. 1 S. 10. 1, of rough verses.

351—392.] 'Besides, Jupiter has given the husbandman prognostics of the weather. Thus wind is foretold by noises on the sea, in the mountains, and in the woods, by the habits of birds, by shooting stars, and by down on the water. Rain is preceded by thunder and lightning, by the descent of cranes, cattle snuffing the air, swallows flying low, frogs croaking, ants carrying out their eggs, the rainbow drinking, rooks flying in company, sea-birds dipping in the water, ravens croaking by the water, and lamps sputtering.'

351.] 'Possemus,' Med. (first reading) Rom. restored by Wagn. 'Possimus' (Pal.) was the old reading. 'Moneret' supports 'possemus.' 'Haec' is 'aestus, pluvias, agentis frigora ventos.' For 'discere' Canon. and a variant in Med. have 'noscere,' Rom. 'dicere.'

352.] In 'agentis frigora ventos,' 'frigora' is the important word; contrasted with 'aestus' and 'pluvias.' Ov. M. 1. 56 has "facientis frigora ventos," an obvious imitation.

353.] There is a slight similarity in these lines to Aratus, Diosemeia 10—13. 'Menstrua:' in her monthly course.

354.] 'What should betoken the fall of the wind.' 'Signum,' σῆμα. 'Quid saepe videntes:' 'saepe videntes' is explained by vv. 365 foll. to mean not observation of the same thing on different occasions, which seems to be its force in v. 451, but observation of a thing frequently repeated on the same occasion, and thus proved not

Continuo, ventis surgentibus, aut freta ponti
Incipiunt agitata tumescere et aridus altis
Montibus audiri fragor, aut resonantia longe
Litora misceri et nemorum increbescere murmur.
Iam sibi tum curvis male temperat unda carinis,
Cum medio celeres revolant ex aequore mergi
Clamoremque ferunt ad litora, cumque marinae
In sicco ludunt fulicae, notasque paludis
Deserit atque altam supra volat ardea nubem.
Saepe etiam stellas, vento inpendente, videbis
Praecipitis caelo labi, noctisque per umbram
Flammarum longos a tergo albescere tractus;
Saepe levem paleam et frondes volitare caducas,

to be accidental. Natural observation is grounded by Virg. on divine warning.

356.] The important words are 'ventis surgentibus.' These are prognostics of wind. Almost all of them are closely copied from Arat. Dios. 177—200, while many of them in turn are reproduced by Lucan. 5. 551—567, an ingenious passage, which is worth comparing.

357.] Connect 'agitata tumescere.'

358.] 'Aridus fragor:' καρφαλέον, αὖον, and ξηρόν are used for sounds. The two first occur in the Iliad of metal pierced by a spear (13. 409, 441). It will then mean 'harsh,' opposed to 'liquidus,' as αὖος, &c. are to ὑγρός: so δίερον μέλυς. The two contrasted notions seem to be those of fluency and abruptness. "Aridus unde auris terget sonus," Lucr. 6. 119, of certain varieties of thunder. 'Resonantia longe:' μακρὸν ἐπ' αἰγιαλοὶ βοόωντες Ἀκταί τ' εἰνάλιοι, ὁπότ' εὖδιοι ἠχήεσσαι Γίγνονται, Arat. l. c. Virgil has passed over εὖδιοι.

359.] 'Misceri' is explained by 'resonantia,' which acts instead of an abl., like 'murmure' A. 1. 124, 'tumultu' A. 2. 486. For the sound of the woods as a sign of wind, comp. A. 10. 97 foll.

360.] 'A curvis' was read by Heins., and is recalled by Wagn.; but the prep. is omitted by the best MSS. Probably 'sibi temperat' should be taken as one word = 'parcit,' and 'curvis carinis' as the dat. There seems to be no conclusive instance of 'temperare' followed by the abl. without a preposition. 'Male:' 'scarcely.' 'The storm is close at hand.'

361.] There is some difficulty in identifying two out of the three birds here mentioned. 'Mergi' are commonly supposed to be cormorants, but their flying from the sea before a storm leads Keightley to identify them with sea-gulls, though he admits that this does not suit Ovid's description (M. 11. 794) of the 'mergus,' as long-necked. 'Fulicae,' Keightley thinks, are cormorants, not coots, as Pliny 11. 37 speaks of them as crested. On the other hand Cic. de Div. 1. 8, translating Aratus, gives 'fulix' for ἐρωδιός, the heron. The confusion is further increased by the want of correspondence between Virgil and Aratus. What Virgil says of the 'mergus' is said by Aratus of the heron: what Virgil says of the 'fulicae' is said by Aratus of the αἴθυιαι, which appear from Pliny 10. 32 to have been the Greek equivalent to 'mergi.'

362.] 'Marinae' is opp. to 'in sicco.' Lucan (5. 553) agrees with Aratus, "Aut siccum quod mergus amat."

364.] Keightley says that Virgil is more accurate here than Aratus, who makes the heron fly from the sea. Aratus however had been preceded by Theophrastus (De Sign. Vent. p. 420), ἐρωδιὸς ἀπὸ θαλάσσης πετόμενος καὶ βοῶν πνεύματος σημεῖόν ἐστι.

365.] 'Vento inpendente:' emphatic, like 'ventis surgentibus.' Aratus l. c. says that the wind comes from the same quarter as the shooting stars. In Geopon. 1. 11, on the contrary, the wind is said to come from the quarter towards which the stars shoot.

367.] 'Flammarum:' τοὶ δ' ὄπιθεν ῥυμοὶ ὑπολευκαίνωνται, Aratus l. c. But the words are from Lucr. 2. 206 foll., "Nocturnasque faces caeli sublime volantis Nonne vides longos flammarum ducere tractus? . . . Non cadere in terram stellas et sidera cernis?" as Macr. Sat. 6. 1 points out.

Aut summa nantis in aqua colludere plumas.
At Boreae de parte trucis cum fulminat, et cum
Eurique Zephyrique tonat domus: omnia plenis
Rura natant fossis, atque omnis navita ponto
Humida vela legit. Numquam inprudentibus imber
Obfuit: aut illum surgentem vallibus imis
Aeriae fugere grues, aut bucula caelum
Suspiciens patulis captavit naribus auras,
Aut arguta lacus circumvolitavit hirundo,
Et veterem in limo ranae cecinere querelam.
Saepius et tectis penetralibus extulit ova
Angustum formica terens iter; et bibit ingens

369.] Aratus (Dios. 189) makes this the down playing on the water a sign of wind. 'Colludere:' they stick together and drive the same way.

370.] These are the signs of rain, also taken with few variations from Aratus 201 foll. 'Boreae:' the meaning is, when there are thunders and lightnings from all parts of the sky, three winds being put for all, as Arat. l. c. shows.

371.] 'Domus,' as if each of the winds had a home in the quarter of the heavens from which it blows, a different conception, as Voss remarks, from the cave of Aeolus in A. 1.

372.] 'Plenis fossis:' comp. "implentur fossae," v. 326.

373.] 'Humida,' with the rain. 'Inprudentibus' = 'ex improviso,' unwarned. 'Obfuit,' comes upon them, in a bad sense.

374.] The perfects seem to be used on account of 'numquam obfuit.' 'Rain has never been known to take men by surprise: there have always been these and those prognostics.' 'Vallibus imis' with 'fugere;' comp. Tacit. Hist. 3. 85, "Si diem latebra vitavisset," though 'latebra' in this passage may be the abl. instrum., while 'vallibus imis' must be the abl. loci. For the fact of cranes descending before rain see Aristot. Hist. A. 9. 10.

375.] 'Aeriae,' a translation, and if Buttmann is right, a mistranslation of ἠέριαι γέρανοι. Virgil's epithet applies to the usual mode of the cranes' flight, and is contrasted with 'vallibus imis.' 'Bucula:' the whole passage from this place to v. 387 is closely imitated and partly borrowed from the 'Navales Libri' (if Wernsdorf's conjecture is right) of Varro Atacinus (quoted by Servius), who has himself translated Aratus,—

"Tum liceat pelagi volucris tardaeque paludis
Cernere inexplete studio certare lavandi,
Et velut insolitum pennis infundere rorem;
Aut arguta lacus circumvolitavit hirundo,
Et bos suspiciens caelum (mirabile visu)
Naribus aerium patulis decerpsit odorem,
Nec tenuis formica cavis non evehit ova."

377.] "The swallow is always observed to fly low before rain, because the flies and other insects on which she feeds keep at that time near the surface of the ground and the water." Keightley. 'Arguta,' not a perpetual epithet, but denoting that she twitters as she flies.

378.] 'Vetus querela' has no reference to legend or fable, as Serv. supposes. Keightley quotes the Schol. on Hor. Epod. 2. 26, who says that the ancients used 'querela' of the note of all animals but man. Some MSS. have 'aut' for 'et;' but the 'et' couples the two sounds.

379.] 'Saepius' denotes repetition (v. 354), which agrees with 'terens.' Whether it is to be extended to 'bibit' and 'increpuit' is not clear. 'Tectis penetralibus,' like "adytis penetralibus," A. 2. 297, and "caeli penetralia templa," Lucr. 1. 1105, if the reading is certain. Keightley remarks that on the contrary the ant is observed to carry in her eggs on the approach of rain.

380.] It has been supposed from κοίλης ὀχῆς, Aratus 224, that 'terens angustum iter' means 'boring a narrow passage.' But 'tectis penetralibus' is the translation of κοίλης ὀχῆς, and 'angustum iter' is to be explained like "calle angusto," A. 4. 405, 'terens' ('terere viam') being illustrated by 'saepius.' 'Arcu[illegible].' Aratus has διδύμη Ἶρις. Plaut. Curc. 1. 2. 41, "Ecce autem bibit arcus! pluet, Credo, hercle hodie." The rainbow was supposed to draw up mois-

Arcus; et e pastu decedens agmine magno
Corvorum increpuit densis exercitus alis.
Iam varias pelagi volucris, et quae Asia circum
Dulcibus in stagnis rimantur prata Caystri,
Certatim largos humeris infundere rores,
Nunc caput obiectare fretis, nunc currere in undas,
Et studio incassum videas gestire lavandi.
Tum cornix plena pluviam vocat inproba voce
Et sola in sicca secum spatiatur arena.
Ne nocturna quidem carpentes pensa puellae
Nescivere hiemem, testa cum ardente viderent
Scintillare oleum et putris concrescere fungos.
Nec minus ex imbri soles et aperta serena

ture from the sea, rivers, &c., with its horns, and to discharge it in rain. Hence Tibull. 1. 4. 44 and Stat. Theb. 9. 405 talk of "imbrifer arcus." Sen. N Q. 1. 6, who refers to Virgil, says that a rainbow in the south brings heavy rain, in the west slight showers and dew, in the east fair weather. Virgil of course can only mean that the appearance of the rainbow is a sign of rain, drawing up the water being assumed to be its constant function.

382.] 'Densis alis' looks like a mistranslation of τιταξάμενοι πτέρα πυκνὰ in Aratus 237. It here means however 'with crowded wings.'

383.] Aratus 210 foll. The best MSS. have 'variae:' but it is difficult to see why the construction should be changed before 'nunc caput.' The acc. too is supported by the passage from Varro. 'Variae volucres' is common in Lucr., where some suppose it to = 'pictae' (see on G. 3. 243). Here at any rate it has its more ordinary meaning. 'Circum,' adverbial.

384.] 'Rimantur Asia prata:' 'search,' 'try in every chink;' "rimaturque epulis," A. 6. 599. 'Asia prata:' Hom. Il. 2. 461, Ἀσίῳ ἐν λειμῶνι Καϋστρίου ἀμφὶ ῥέεθρα. 'Caystri' with 'stagnis.' The whole clause 'quae—Caystri' is a literary amplification of Aratus' epithet λιμναῖαι.

385.] 'Rores' implies that they make it into spray.

387.] 'Incassum,' 'wantonly;' nearly the same notion as Aratus' ἄπλητον, Varro's 'inexpleto studio.'

388.] 'Inproba:' comp. "inprobus anser," v. 119. If it means 'ceaselessly' here it should be taken with 'vocat.' But we may render it 'villanous,' or, as we should say, 'good-for-nothing,' because the raven invites the rain. Ladewig gives the spirit of it in the words 'die Hexe,' the witch, which may be illustrated by Hor. 2 S. 5. 84, "anus inproba." 'Pluviam vocat' is from Lucr. 5. 1084 foll., "cornicum ut saecla vetusta, Corvorumque greges, ubi aquam dicuntur et imbris Poscere, et interdum ventos aurasque vocare."

389.] 'Spatiatur' expresses the pace of the 'stately raven.' The alliteration, as in the previous verse, gives the effect of monotony. Some MSS. insert a line after or before this verse, "At (or 'aut') caput obiectat querulum venientibus undis," which is doubtless manufactured from v. 384, though it would agree with Aratus.

390.] The stress is rather on 'nocturna.' Not even those who are shut up in doors at night are without prognostic. "Nisi herile mavis Carpere pensum," Hor. 3 Od. 27. 63, 64.

391, 392.] From Aratus 302 and 307. Aratus makes the spattering a prognostic of bad weather generally, and the fungi a prognostic of snow. 'Testa,' the earthen lamp.

393—423.] 'When the rain is over, you can tell whether the weather is going to be fine, by such marks as these: the moon and stars are bright, the sky free from fleecy clouds, kingfishers leave off sunning themselves, and pigs tossing straw, mists float low, owls hoot at sunset, larger birds chase smaller, rooks caw joyously in their nests, as if they felt the pleasure, not, however, from real foresight, but from sympathy with the atmosphere.'

393.] 'Soles,' fine days. Ovid. Trist. 5. 8. 31, "Si numeres anno soles et nubila toto, Invenies nitidum saepius isse diem."

Prospicere et certis poteris cognoscere signis:
Nam neque tum stellis acies obtunsa videtur,
Nec fratris radiis obnoxia surgere Luna,
Tenuia nec lanae per caelum vellera ferri;
Non tepidum ad solem pennas in litore pandunt
Dilectae Thetidi alcyones, non ore solutos
Inmundi meminere sues iactare maniplos.
At nebulae magis ima petunt campoque recumbunt,
Solis et occasum servans de culmine summo
Nequiquam seros exercet noctua cantus.
Adparet liquido sublimis in aere Nisus,
Et pro purpureo poenas dat Scylla capillo;
Quacumque illa levem fugiens secat aethera pennis,
Ecce inimicus, atrox, magno stridore per auras
Insequitur Nisus; qua se fert Nisus ad auras,
Illa levem fugiens raptim secat aethera pennis.
Tum liquidas corvi presso ter gutture voces
Aut quater ingeminant, et saepe cubilibus altis,

'Ex imbri;' after the shower you will know whether it is going to be fine or rain again, as Wagner remarks.

395.] Virgil begins by negativing certain phenomena, which would have been more naturally mentioned among the signs of rain. Aratus 281, Ἡμὲν δ' ἀστέροθεν καθαρὸν φάος ἀμβλύνηται.

396.] 'Obnoxia,' beholden. 'And the moon is bright as though she shone with her own light.' "Non rastris, hominum non ulli obnoxia curae," 2. 438. Wagn. interprets it 'not reddened by the sunset:' Heyne, who has an Excursus on the passage, supposes the meaning to be that the moon does not rise, regarding 'fratris radiis obnoxia' as a sort of perpetual epithet.

397.] Aratus 206, 207. Lucr. 6. 504 compares rain-clouds to 'pendentia vellera lanae,' referring principally to their power of imbibing moisture. 'Tenuia,' trisyllable, as in Lucr. 3. 383, "tenuia fila," and elsewhere.

398.] 'Tepidum ad solem,' the afternoon or evening sun.

399.] 'Dilectae Thetidi,' possibly because the lovers were changed into Halcyons by Thetis: but it is simpler to say 'loved by her as sea-birds.' Comp. Theocr. 7. 59.

400.] 'Meminere:' comp. "meminere fugai," Lucr. 4. 713, and the Homeric use of μεμνῆσθαι. 'Iactare solutos maniplos,' 'to toss them so as to loosen them;' 'toss them to pieces.' Keightley says the swine carry straw in their mouths to make beds for themselves.

401.] 'Nebulae,' that is, the clouds on the mountains. Comp. Aratus 256–258.

403.] The night owl is a sign of fine weather, Aratus 267. 'Nequiquam,' like 'incassum'—a prolonged objectless effort.

404.] 'Liquido,' clear after the storms. For the story see the Pseudo-Virgilian Ciris (where vv. 538—541 are reproduced); also Ov. M. 8. 1 foll.

407.] It is best to take 'inimicus, atrox' as two epithets. Comp. "Acer, anhelanti similis," A. 5. 254.

408.] Keightley explains 'qua se fert Nisus ad auras' of the greater bird having missed his pounce, and thus being obliged to soar into the air in order to make a second, while the smaller escapes as fast as it can.

409.] 'Raptim:' the primitive meaning is either 'by a snatch' or 'by snatches;' hence 'eagerly,' 'hastily,' 'quickly.' Comp. that sense of 'rapidus' in which it seems to have the meaning of 'rapio,' noticed in E. 2. 10 note.

410.] 'Liquidas,' 'soft,' opposed to 'raucas.' 'Presso gutture' apparently opposed to 'plena voce.' The whole passage is loosely rendered from Aratus 271—277. Aratus appears to distinguish accurately between the ἐρημαῖος κόραξ that cries δισσάκις and πλειότεροι δ' ἀγεληδόν. Comp. Lucr. 5. 1083 foll.

411.] 'Cubilibus altis' seems to be a loose version of ἐπὴν κοίτοιο μέδωνται.

Nescio qua praeter solitum dulcedine laeti,
Inter se in foliis strepitant; iuvat imbribus actis
Progeniem parvam dulcisque revisere nidos;
Haud, equidem credo, quia sit divinitus illis
Ingenium aut rerum fato prudentia maior;
Verum, ubi tempestas et caeli mobilis humor
Mutavere vias et Iuppiter uvidus austris
Denset, erant quae rara modo, et, quae densa, relaxat,
Vertuntur species animorum, et pectora motus
Nunc alios, alios, dum nubila ventus agebat,
Concipiunt: hinc ille avium concentus in agris,
Et laetae pecudes, et ovantes gutture corvi.
Si vero solem ad rapidum lunasque sequentis

412.] 'Nescio qua,' &c.: *χαίρειν κέ τις ὠίσσαιτο.* The Virgilian version is characteristic.

413.] The old reading was 'inter se foliis.' Wagn. restored the prep. from Med. Rom. 'Imbribus actis' may either be 'when the rain is spent,' like "tempus actum" (Burm.), or 'when the rain is driven away' (Heyne), not 'when the rain has descended' (Wund., who comp. 2. 334). The sentence can hardly have any other meaning than that the rooks are glad to revisit their young when the showers are over, though Keightley objects that they have been driven home already by the shower, and accordingly understands 'revisere,' 'to review,' examine the state in which they are in after the storm. Servius asserts on the authority of Pliny that rooks are apt to forget their young and not go near them.

415.] An allusion to the Pythagorean, Platonist, and Stoic spiritualism, which Virgil here rejects in favour of the Epicurean and Lucretian materialism. In 4. 219 &c. he mentions the 'anima mundi' view without disapprobation. 'Divinitus' is distinguished from 'fato,' as Virgil is evidently alluding to the language of different philosophies,—'fato' pointing to the Stoic doctrine. 'Not, if I may judge, that Heaven has given them any spark of wit like ours, or Fate any deeper insight into things.' 'Rerum prudentia' go together. 'Maior,' 'more than usual'—more, for instance, than men have. It seems better to follow Reiske in pointing 'Haud, equidem credo,' than to keep the common punctuation 'Haud equidem credo.' 'Equidem credo' is thrown in modestly. 'Iuvat—nidos' will then be a kind of parenthesis, giving the reason for the joy of the birds, which is the main subject of the sentence.

416.] Lucr. 5. 1083, "Et partim mutant cum tempestatibus una Raucisonos cantus."

418.] 'Mutavere vias' is explained by 'mobilis,' the weather and the atmospheric moisture being supposed to shift. 'Iuppiter uvidus austris' denotes the condition of the atmosphere before the change. Connect 'uvidus austris,' not, as Keightley, 'austris denset.' "Humidus auster," v. 462.

419.] 'Denset' is the reading of the better MSS. But Wagn. gives 'Densat,' the old reading, for the sake of conformity with 'Densantur,' v. 248.

420.] 'Species,' 'phases,' a materialistic word. 'Motus,' also materialistic.

421.] 'Alios, dum nubila ventus agebat' is to be construed parenthetically. The change from low to high spirits being the point, the second 'alios' is logically = 'quam,' and does not denote a co-ordinate difference, as in "Numquam aliud natura, aliud sapientia dicit" (Juv. 14. 321). Comp. Plaut. Trin. 1. 11. 123, "Alium fecisti me, alius ad te veneram."

422.] 'In agris,' 'in the country.' It seems scarcely the appropriate word; and it is curious that the 'pecudes' come between the 'aves' and the 'corvi.' Perhaps we may render 'There lies the secret of the birds' rural chorus, and the ecstasy of the cattle, and the rooks' triumphal paean.'

424—437.] 'You may get prognostics too from observing the sun and moon. Obscurity in a new moon is a sign of rain: redness, of wind: but if she is clear on her fourth day, there will be fine weather to the end of the month.'

424.] 'Rapidum:' comp. above, E. 2. 10, though here it may have its ordinary sense.

Ordine respicies, numquam te crastina fallet
Hora, neque insidiis noctis capiere serenae.
Luna, revertentis cum primum colligit ignis,
Si nigrum obscuro conprenderit aera cornu,
Maxumus agricolis pelagoque parabitur imber;
At si virgineum suffuderit ore ruborem,
Ventus erit; vento semper rubet aurea Phoebe.
Sin ortu quarto, namque is certissimus auctor,
Pura neque obtunsis per caelum cornibus ibit,
Totus et ille dies, et qui nascentur ab illo
Exactum ad mensem, pluvia ventisque carebunt,
Votaque servati solvent in litore nautae
Glauco et Panopeae et Inoo Melicertae.

'Sequentis,' following each other. 'Lunas' might mean either the daily or monthly moons, but, looking to 'primum' and 'ortu quarto,' it probably means the daily.

426.] Cerda comp. A. 5. 851, "Caeli toties deceptus fraude sereni."

427.] These lunar prognostics are selected from Arat. 46 foll., where the subject is treated much more elaborately. Virgil has seized the three main points, dullness as a sign of rain, redness of wind, brightness of fair weather, and expressed them in language borrowed from various parts of his original. Aratus has expressed them himself yet more concisely, vv. 70 foll.

Πάντη γὰρ καθαρῇ κε μάλ' εὔδια τεκμήραιο,
Πάντα δ' ἰρευθομένῃ δοκέειν ἀνέμοιο κελεύθους,
Ἄλλοθι δ' ἄλλο μελαινομένῃ δοκέειν ὑετοῖο.

'Colligere' seems to imply the recalling of things scattered and their formation into a mass. 'Revertentis,' 'returning *to her*.' "Sparsosque recolligit ignes," Lucan 1. 157, of the lightning. The metaphor is perhaps from a general rallying his forces. If this seem too great a strain on the language, we may construe 'colligit' simply 'gathers,' and 'revertentis' 'reappearing.' "What time the mighty moon was gathering light," Tennyson.

428.] 'Aera,' the air seen between the horns of the crescent moon. We should say 'there is a halo *round the moon*.' But the words need only mean 'if the air is dark and the crescent dull.'

429.] 'Agricolis pelagoque,' a poetical variety for 'agris pelagoque' or 'agricolis nautisque.'

430.] 'Ore' may be explained as an ablative of place; which without the prep. is rare, but occasionally occurs, particularly in poetry (3. 439., A. 6. 187). Perhaps the already double construction of 'suffundo' may have suggested this further variety, which is simply an inversion of 'suffuderit os rubore.' Here as elsewhere (see A. 1. 381) Virgil, in seeking for variety, seems to have had more than one possible construction in his mind. It seems scarcely Virgilian to suppose 'ore' to be an old form of the dative. But see Key's Latin Grammar, 1020.

431.] 'Vento' might be taken either as an abl. instrum. (see v. 44), or as an abl. of circumstance (comp. "ut in tectoriis videmus Austro," Cic. de Div. 2. 27). It might be objected to the latter that the redness is a prognostic of coming wind, although we might perhaps say, 'when there is wind about.'

432.] 'Is,' 'ortus quartus.' Aratus dwells on the third and fourth as the critical days, and connects his prognostics with them. Virgil just gives the unfavourable prognostics without reference to days, and then connects the favourable prognostics with one of the critical days. 'Auctor:' "non si mihi Iuppiter auctor Spondeat," A. 5. 17.

433.] Virgil takes his general distinctions from Aratus, 'pura' answering to καθαρή, 'obtunsis cornibus' to παχίων καὶ ἀμβλείῃσι κεραίαις, and 'rubet' to ἐρεύθῃς.

434.] Arat. 73 foll. seems to say that the signs of the third and fourth days will only hold good for half the month.

436.] 'Servati,' 'that have come safe to port'—not *preserved* from peril as if there had been a storm. Comp. σώζεσθαι. 'In litore,' A. 5. 236.

437.] Taken almost verbally, according to Gell. 13. 26 and Macr. Sat. 5. 17, from

Sol quoque et exoriens, et cum se condet in undas,
Signa dabit; solem certissima signa sequuntur,
Et quae mane refert, et quae surgentibus astris.
Ille ubi nascentem maculis variaverit ortum
Conditus in nubem, medioque refugerit orbe,
Suspecti tibi sint imbres; namque urguet ab alto
Arboribusque satisque Notus pecorique sinister.
Aut ubi sub lucem densa inter nubila sese
Diversi rumpent radii, aut ubi pallida surget
Tithoni croceum linquens Aurora cubile,
Heu, male tum mitis defendet pampinus uvas:
Tam multa in tectis crepitans salit horrida grando.
Hoc etiam, emenso cum iam decedit Olympo,

a line of Parthenius, who is said to have taught Virgil Greek—Γλαύκῳ καὶ Νηρεῖ (Νηρῒῒ?) καὶ Ἰνώῳ (Gell. gives εἰναλίῳ) Μελικέρτῃ. The peculiarity is that the last syllable of 'Glauco' is left open in the thesis, a licence not indulged in by Virgil elsewhere. Wagn. would read 'Glaucoque.'

438—460.] 'For the sun's prognostics, a spotted or hollow disc at rising is a sign of rain: a cloudy or pale sunrise of hail. At sunset dark grey spots denote rain, fiery red wind, a mixture of the two rain and wind. But a clear rising and setting betoken clear weather.'

438.] The following passage is closely imitated from Aratus 87 foll. 'Condet:' Heyne 'condit,' but the change is unnecessary, and has but slender MS. authority.

439.] 'Sequuntur,' 'attend.'

440.] 'Refert,' probably of recurrence: see on v. 249. 'Surgentibus astris,' at sun-set.

441.] Virgil has here mixed two, and unless 'que' in the next line is to be taken for 've,' three signs which are separate in Aratus. 'Nascentem,' &c. is a translation of ποικίλλοιτο νέον βάλλοντος ἀρούρας κύκλος, and 'medioque refugerit orbe' of κοῖλος ἐειδόμενος περιτέλλῃ, which is translated by Avienus 'medioque recedens orbe.' 'Medioque refugerit orbe:' either recedes from the middle of his disc to the circumference, or retires in respect of the middle of his disc. Lucan, 5. 544, has a similar line, speaking however of sunset: "Orbe quoque exhaustus medio languensque recessit." As in the case of the moon, Virgil has picked out salient points from Aratus' lengthy enumeration.

442.] 'Condo' is naturally constructed here, as in v. 438, as a verb of motion, as it means strictly not 'to hide,' but 'to throw together' or 'into' (comp. 'coniicio,' 'contorqueo').

443.] There is the same doubt about 'ab alto' here as about 'ex alto,' v. 324. The sense 'from the deep' is truer to nature; 'from on high' perhaps more like Virgil.

445.] Aratus couples this prognostic with the concavity of the disc as portending either rain or wind. 'Sese diversi rumpent' is σχιζόμεναι. 'Sese rumpent' = 'erumpent,' as in A. 11. 549, "tantus se nubibus imber Ruperat." Lucan 5. 542, speaking of sunset, says, "Notos altera Phoebi, Altera pars Borean diducta luce vocabat."

446.] The only thing answering to this in Aratus is v. 115—119; where however the phenomenon is the same, but its significance totally opposite.

447.] Imitated from Hom. Il. 11. 1, Od. 5. 1, and repeated A. 4. 585., 9. 460.

449.] Comp. φρίσσοντας ὄμβρους, Pind. Pyth. 4. 81. 'Sharp.' The radical notion of the word seems to be that of erect points.

450.] If 'hoc' refers to what goes before, it may mean either generally the sun's significance, or specially the particular facts just noted, that being taken as a type of the others, which are supposed to be yet more significant in the evening than in the morning. Aratus, v. 158, says, Ἐσπερίοις καὶ μᾶλλον ἐπίτρεπε σήμασι τούτοις· (the last three words are otherwise read ἀληθέα τεκμήραιο,) Ἐσπερόθεν γὰρ ὁμῶς σημαίνεται ἐμμενὲς αἰεί. This points to the latter of the two interpretations suggested, 'hoc' being σήμασι τούτοις. If any MS. were to give 'haec' it would perhaps be an improvement.

Profuerit meminisse magis; nam saepe videmus
Ipsius in voltu varios errare colores:
Caeruleus pluviam denuntiat, igneus Euros;
Sin maculae incipient rutilo inmiscerier igni,
Omnia tum pariter vento nimbisque videbis
Fervere. Non illa quisquam me nocte per altum
Ire, neque a terra moneat convellere funem.
At si, cum referetque diem condetque relatum,
Lucidus orbis erit, frustra terrebere nimbis,
Et claro silvas cernes Aquilone moveri.
Denique, quid vesper serus vehat, unde serenas
Ventus agat nubes, quid cogitet humidus Auster,
Sol tibi signa dabit. Solem quis dicere falsum
Audeat? Ille etiam caecos instare tumultus

451.] Comp. Aratus 102—107. After 'nam' understand 'tum,' 'at evening.'

452.] 'Errare,' ἐπιτρέχει.

453.] 'Caeruleus' (note on v. 23), μελανεῖ. 'Igneus,' ἐρευθος.

454.] A translation of εἰ γε μὲν ἀμφοτέρων ἀμυδὶς κεχρωσμένος εἴη. 'Maculae' must therefore relate to 'caeruleus,' 'igni' to 'igneus.'

456.] 'Fervĕre:' Virgil also uses 'effervo,' 'strido,' and 'fulgo.' 'Non' for 'ne' is rarely used. Quinctilian (l. 5) mentions it as a solecism.

457.] Wagn. and others read 'ab,' from Valerius Probus 1, p. 1411, but without MS. authority. Wagner's theory that 'ab' is always ἀπό seems arbitrary. 'Convellere funem,' to pluck up the cable with the anchor.

458.] Aratus 126 foll. Aratus says that if the sun sets without cloud, but there are red clouds above, there is no danger of rain next morning or at night. Virgil omits half the prognostic, and extends the rest to the morning.

459.] 'Frustra terrebere nimbis' seems at first sight to mean 'you need not be frightened by clouds if there are any,' implying that there are likely to be some. But the words seem to be a rhetorical translation of Arat. l. c. οὔ σε μάλα χρὴ Αὔριον οὐδ' ἐπὶ νυκτὶ περιτρομέειν ὑετοῖο.

460.] 'Claro' marks that the fear of 'nimbi' is vain.

461—491.] 'In short, the sun is your great prognosticator of weather; and not of weather alone, for he gives signs of sudden and secret commotions, as lately when he darkened himself in grief for the death of Caesar, though in truth that was a time for other portents in earth, sea, and sky—dogs howling, owls hooting, volcanic eruptions, arms clashing in the sky, earthquake shocks, mysterious voices, apparitions, cattle speaking like men, rivers stopping, images covered with moisture, inundations, ill-omened sacrifices, springs of blood, wolves heard within city walls, lightnings in a clear sky, and shooting stars—all prelusive to a second battle of Roman against Roman, fought in the same country as the first, and leaving a store of relics to be turned up in distant days by the husbandman.'

461.] 'Nescis, quid vesper serus vehat' was a Roman proverb, and formed the title of one of Varro's Menippean Satires. Gell. 13. 11, Macr. Sat. 1. 7. 'The secrets which evening carries on his wing.' 'Unde serenas Ventus agat nubes' seems to be explained by the previous line. The sun gives prognostics of fair winds producing fair weather. 'Serenas agat nubes' is probably to be explained 'agat nubes ita ut serenum sit caelum.' In any case 'serenas' is evidently opposed to 'humidus.' Probably Virgil is loosely summing up the minute directions in Aratus, v. 880—889.

462.] 'Cogitet:' Heyne comp. Hor. 1 Od. 28. 25, "quodcunque minabitur Eurus." Forb. comp. 4 Od. 14. 25, "Audidus—Diluviem meditatur agris." 'The hidden purpose of the rainy South.'

463.] Comp. Manilius 2. 134, "Quod fortuna ratum faciat, quis dicere falsum Audeat?"

464.] 'Tumultus' has here its political sense of a sudden alarm of war, generally

Saepe monet, fraudemque et operta tumescere bella.
Ille etiam exstincto miseratus Caesare Romam,
Cum caput obscura nitidum ferrugine texit,
Impiaque aeternam timuerunt saecula noctem.
Tempore quamquam illo tellus quoque et aequora ponti,
Obscenaeque canes, inportunaeque volucres
Signa dabant. Quotiens Cyclopum effervere in agros

in Italy or Cisalpine Gaul, when all citizens were at once called out (Dict. A. s. v.). So A. 6. 858, "magno turbante tumultu."

465.] 'Fraudem,' unseen danger or treachery, as is shown by 'caecos tumultus' and 'operta bella.' 'He it is who often betrays the stealthy approach of battle alarms, the heavings of treachery and concealed rebellion.'

466.] 'Ille etiam' is parallel to 'ille etiam' v. 464, being in fact only a stronger form of the copulative. 'Miseratus' need merely mean 'showed his sympathy with Rome's loss,' though it might also imply that the sun sent a friendly warning of the evils that were yet to come.

467.] 'Ferrugine,' the dark colour of the sun under eclipse. An eclipse of the sun occurred in November, U.C. 710, in which year Caesar was murdered. "Caerulus, et vultum ferrugine Lucifer atra Sparsus erat," Ov. M. 15. 789, who gives a similar account of the portents on the occasion. Lucan, l. 522 foll., also imitates this passage, describing the prodigies which heralded the first civil war. But the light of the sun seems to have been abnormally affected at different times during the year in question (Pliny 2. 30, Dion Cass. 45. 17, Plut. Caes. 69). Taking this in connexion with the other prodigies, Keightley observes that the phenomena appear to have been parallel to those which occurred in 1783, when Calabria was devastated by earthquakes and volcanic eruptions, and the atmosphere of the whole of Europe more or less obscured. 'Ferrugo' is explained by Nonius, p. 549, as a kind of iron-grey, from which it comes to be used of objects of a lurid or murky hue, as of Charon's boat, A. 6. 303, not unlike 'caeruleus,' with which Ovid, l. c., couples it. But it is also used of more pleasing objects, as in G. 4. 183, A. 9. 582., 11. 772. Its various applications may perhaps be reconciled if we suppose the colour intended to be a dark blue, which would strike different observers differently according as they compared it with different shades. So Catull. 62 (64). 223, speaks of the sail of Theseus' ship as "obscurus ferrugine Hibera," while "ferrugine clarus Hibera" is said of a warrior A. 9. 582.

468.] 'Impia saecula,' 'the impious race,' like 'mortalia saecla,' &c., in Lucretius.

469.] 'Quamquam:' 'though if we are to speak of the sun's significance to the world as well to the husbandman, it was not the sun alone,' &c. And this leads the way to past and present politics. 'Tellus,' by earthquakes, vv. 475, 479: σεισμὸς μέγας γενόμενος, Dion, l. c.

470.] 'Obscenae,' Med.; 'obsceni,' the rest of the MSS. But the fem. seems more usual. "Visaeque canes ululare per umbram," A. 6. 257. 'Inportunus' ("in quo nullum est auxilium, velut esse solet portus navigantibus," Festus) seems to be the same as 'inopportunus.' It is sometimes coupled with 'incommodus.' It hence acquires that strong sense which we see in the Greek ἄκαιρος. "Crudelissimus atque inportunissimus tyrannus," Livy 29. 17, in fin. Here, as in A. 12. 864, 'inportuna' seems = 'infausta,' 'ill omened,' 'accursed,' and so virtually synonymous with 'obscenae,' itself an epithet of 'volucres,' A. 3. 241. 262., 12. 876. Rooks were said to have picked out an inscription in the temple of Castor, a pack of dogs to have howled at the door of the chief pontiff. Dion, l. c. "Tristia mille locis Stygius dedit omina bubo," Ov. l. c. So Shakspeare, Jul. C. l. 3, "And yesterday the bird of night did sit, Even at noonday, upon the market-place, Hooting and shrieking." Serv. says night-birds appeared by day, and so Lucan l. c. "diras-que diem fœdasse volucris."

471.] 'Signa dabant' seems to imply that these portents occurred before Caesar's death, as warnings of the crime and harbingers of the calamity, which is the meaning of Ov. l. c.; Virgil however may mean that they were signs of the anger of the gods at the parricide, and prognostics of civil war as a punishment. See v. 489. Dion describes the portents as happening after Caesar's death, and speaks as if they were regarded by some as omens of the

Vidimus undantem ruptis fornacibus Aetnam,
Flammarumque globos liquefactaque volvere saxa!
Armorum sonitum toto Germania caelo
Audiit; insolitis tremuerunt motibus Alpes.
Vox quoque per lucos volgo exaudita silentis,
Ingens, et simulacra modis pallentia miris
Visa sub obscurum noctis; pecudesque locutae,
Infandum! sistunt amnes, terraeque dehiscunt,
Et maestum inlacrimat templis ebur, aeraque sudant.
Proluit insano contorquens vertice silvas
Fluviorum rex Eridanus, camposque per omnis

subversion of the republic. Cic. Phil. 4. 4 makes another use of them. Comp. also Hor. 1 Od. 2, who treats the prodigies in the same spirit as Virgil, apparently regarding them as penalties from heaven for the civil wars. The phenomena of that time were doubtless spread over a considerable period. Servius quotes from Livy a statement that before the death of Caesar there was an eruption of Aetna so tremendous as to be felt even at Rhegium.

472.] 'In agros,' on account of the motion implied in 'effervere.' 'Undantem' refers to the lava. 'Fornacibus' is suggested by 'Cyclopum.' 'Volvere' is the lava stream. 'Liquefacta saxa:' comp. A. 3. 576. The lava hardens into stone. With the language comp. Lucr. 6. 680—693.

474.] 'Germania,' i. e. the Roman garrisons on the Rhine. "The noise of battle hurtles in the air," Shaksp. Jul. C. 2. 2. Comp. Ov. M. 15. 783, "Arma ferunt nigras inter crepitantia nubes, Terribilisque tubas auditaque cornua caelo Praemonuisse nefas."

475.] The belief of the ancients that earthquakes took place in the Alps from time to time (Pliny 2. 80), is confirmed by modern experience, though Heyne suggests that avalanches may have been mistaken for them. Lucan l. c. has "veteremque iugis nutantibus Alpes Discussere nivem." 'Montibus,' the reading of Med. and Rom., though adopted by Wakefield, is an obvious error.

476.] "Eodem anno M. Caedicius de plebe nuntiavit tribunis, se in Nova via, ubi nunc sacellum est (sc. Aii Locutii) supra aedem Vestae, vocem noctis silentio audisse clariorem humana, quae magistratibus dici iuberet Gallos adventare," Livy 5. 32. Comp. Juv. 11. 111. So the famous *μεταβαίνωμεν ἐντεῦθεν*, the voice (Bathcol) from the Temple just before the taking of Jerusalem. 'Lucos' shows that the voice was divine. So Ov. l. c. has 'sanctis lucis.'

477.] 'Simulacra modis pallentia miris,' Lucr. 1. 123.

478.] 'Pecudesque locutae:' the old Roman portent 'locutus bos.' 'Infandum' calls attention to its peculiar horror.

479.] 'Sistunt,' intransitive. The cause of 'sistunt amnes' is given in 'terrae dehiscunt,' the earthquake. The same portent seems to be pointed to by Horace, "Vidimus flavum Tiberim retortis Littore Etrusco violenter undis," 1 Od. 2. 13 foll., where see Macleane. 'Terrae' generally means the whole expanse of the earth. Here it implies that there were numerous or repeated earthquakes.

480.] 'Templis,' abl. of place. 'Ebur' and 'aera' are ivory and bronze statues, the material being put for the object. So 'ebur' for an ivory pipe, 2. 193; "spirantia aera," A. 6. 848. Ov. M. 15. 792, "Mille locis lacrimavit ebur." 'Inlacrimat' seems to mean 'weeps over Caesar.' The moisture of the atmosphere, as Keightley observes, explains both.

481.] Dion l. c. says *ὅ τε Ἠριδανὸς ἐπὶ πολὺ τῆς πέριξ γῆς πελαγίσας ἐξαίφνης ἀνεχώρησε, καὶ παμπληθεῖς ἐν τῷ ξηρῷ ὄφεις ἐγκατέλιπε.* There is a question between 'vertice' and 'vortice.' Wagn. writes always 'vertex,' from Med. and Vat. It is of course one word, the meaning of 'top' coming from that of 'spire,' which is on the other hand connected with 'eddy.'

482.] The notion of overflowing is expressed here metrically by a crasis, as in v. 295 by a hypermeter. So Hor. 2 Ep. 2. 120, "Vehemens et liquidus puroque similimus amni." 'Campos—tulit,' repeated (with the substitution of 'trahit') A. 2. 499.

Cum stabulis armenta tulit. Nec tempore eodem
Tristibus aut extis fibrae adparere minaces,
Aut puteis manare cruor cessavit, et altae
Per noctem resonare lupis ululantibus urbes.
Non alias caelo ceciderunt plura sereno
Fulgura, nec diri totiens arsere cometae.
Ergo inter sese paribus concurrere telis
Romanas acies iterum videre Philippi;
Nec fuit indignum superis, bis sanguine nostro
Emathiam et latos Haemi pinguescere campos.

484.] 'No respite was there in those fearful days to the threatening filaments that overcast the entrails with sadness, or to the blood that welled from springs in the ground, or to the howling of wolves by night, echoing through our steep-built towns.' 'Fibrae,' according to Varro, L. L. 5. 79, and Serv. on v. 120, A. 6. 599., 10. 176, are the extremities of the liver. Cels. 4. 11 says that the lungs are divided into two 'fibrae,' the liver into four. What the point to be observed with regard to them was does not appear. Cic. De Div. 1. 10 says "quid fissum in extis, quid fibra valeat, accipio," which would almost seem as if the existence of a 'fibra' at all was a phenomenon: but he may merely mean what good or evil can be prognosticated from the state of the 'fibra.' Ovid's language here is parallel to Cicero's: "magnosque instare tumultus Fibra monet, caesumque caput reperitur in extis," l. c. Inauspicious appearances during sacrifice happened to Caesar himself, Suet. Jul. 81. Dion l. c. speaks of a bull leaping up after sacrifice.

485.] 'To run from wells,' as if there were springs of blood. Ov. l. c. speaks of bloody rain.

486.] 'Resonare' depends on 'cessaverunt.' 'Altae' perhaps, as Wakefield says, may have reference to 'resonare,' the sound being increased by the height of the buildings; at any rate it seems to point to the position of the Italian cities, 2. 156. Wolves entering Rome are several times mentioned in Livy as portents. In Shakspeare there is a lion, but no wolf.

487.] 'Sereno' is the emphatic word. Thunder in a clear sky converted Horace. "Namque Diespiter Igni corusco nubila dividens Plerumque per purum tonantis Egit equos volucremque currum," 1 Od. 34. 5. Dion l. c. speaks of lightning striking the temple of Victory, but not of a clear sky.

488.] 'Totiens arsere cometae:' Voss suggests that they were meteors. Dion says λαμπὰς ἀπ' ἀνίσχοντος ἡλίου πρὸς δυσμὰς διέδραμε, καί τις ἀστὴρ καινὸς ἐπὶ πολλὰς ἡμέρας ὤφθη.

489.] 'Ergo:' the murder of Caesar led to a retribution on Rome, which was foreshadowed by all these portents. 'Paribus,' because they were Romans on both sides. "Pares aquilas et pila minantia pilis," Lucan 1. 7.

490.] It is not necessary to suppose that Virgil actually confounded the site of the two battles of Pharsalia and Philippi, as 'iterum' may very well gowith 'concurrere,' the sense being 'the issue of all was a second civil war.' But in the next lines he dwells on the fact that both were fought in the north of Greece with something less than geographical accuracy, extending Emathia, which was a name of Paeonia, afterwards of Macedonia, so as to cover Thessaly. Other writers were still less strict, probably, as Mr. Merivale (Hist. Rom. 3. 214) has suggested, mistaking Virgil, whom they imitated. Ov. M. 15. 824, "Emathiaque iterum madefient caede Philippi," may mean no more than Virgil does; but Manil. 1. 906 can hardly be referring to the two engagements which actually took place at Philippi with twenty days' interval, and Lucan 1. 680 foll., 7, 854 foll., 9. 270, treats Emathia, Thessaly, and Haemus as poetically convertible terms, as does Juv. 8. 242, who makes Octavianus conquer in Thessaly.

491.] 'Nor did it seem too cruel in the eyes of the gods.' Comp. "Cui pulchrum fuit in medios dormire dies," Hor. 1 Ep. 2. 30, and for the absolute use of 'indignum' with the ethical dative, "Sat fuit indignum, Caesar, mundoque tibique," Lucan 10. 102.

492.] 'Pinguescere:' comp. Hor. 2 Od. 1. 29, and Macleane's note. Plutarch says that Archilochus spoke of the plains as fattened by war—perhaps the earliest that

Scilicet et tempus veniet, cum finibus illis
Agricola, incurvo terram molitus aratro,
Exesa inveniet scabra robigine pila,
Aut gravibus rastris galeas pulsabit inanis,
Grandiaque effossis mirabitur ossa sepulchris.
Di patrii, Indigetes, et Romule Vestaque mater,
Quae Tuscum Tiberim et Romana Palatia servas,
Hunc saltem everso iuvenem succurrere saeclo
Ne prohibete! Satis iam pridem sanguine nostro
Laomedonteae luimus periuria Troiae;
Iam pridem nobis caeli te regia, Caesar,
Invidet, atque hominum queritur curare triumphos;

did so. Comp. also Aesch. Theb. 587, τήνδε πιανῶ χθόνα. Pers. 806 is not parallel, as πίασμα evidently refers to Ἀσωπὸς ἄρδει.

493.] 'Yes, and the time will come when in those borders the husbandman, as with his crooked plough he upheaves the mass of earth, will find, devoured by a scurf of rust, Roman javelins, or strike his heavy rake on empty helms, and gaze astounded on the gigantic bones that start from their broken sepulchres.' The touch in 'agricola' is probably meant to recall the reader's mind to the real subject of the poem. In any case it is a sort of unconscious testimony to the arts of husbandry as more permanent than those of war.

494.] Lucr. 5. 932, "Nec robustus erat curvi moderator aratri Quisquam, nec scibat ferro molirier arva." 'Molitus' (v. 329 n.) perhaps contains a suggestion that the relics of Pharsalia would be buried deep by age.

495.] 'Pila' is emphatic, as it was the characteristic Roman weapon. So Lucan 1. 7, "pares aquilas et pila minantia pilis." 'Scabra robigine,' Catull. 66 (68). 151.

496.] 'Inanis' is emphatic, as the hollowness would affect the sound, at the same time that it reminds us that the heads which wore the helmets have long since mouldered away.

497.] 'Grandia' refers to the notion of perpetual degeneration. Juv. 15. 69, "Nam genus hoc vivo iam decrescebat Homero; Terra malos homines nunc educat atque pusillos." Comp. also Lucr. 2. 1150 foll. 'Effossis,' 'being broken into by the plough or harrow.'

498—514.] 'We have a Caesar yet: spare him to us, ye gods, though ye may well call him away from a world like ours, where right and wrong are inverted, husbandry gives way to arms, war rages from east to west, cities of the same land are arrayed against each other, and humanity is whirled on like a charioteer in a race mastered by his horses.'

498.] With this whole passage compare Horace's imitation, 1 Od. 2. 'Di patrii' are not the same as 'Indigetes,' as appears from Ovid's parallel to this passage, Met. 15. 861, "Di, precor, Aeneae comites, quibus ensis et ignis Cesserunt, dique Indigetes, genitorque Quirine," where the 'Di Aeneae comites' are the 'Di patrii,' as they include Vesta, while the 'Di Indigetes' include Quirinus.

499.] 'Tuscum Tiberim:' it seems probable that the old connexion of Etruria with Rome may be in Virgil's mind here, as it obviously was in the Aeneid. 'Romana Palatia:' the Palatine was the hill of Romulus and his city.

500.] 'Hunc saltem:' as the gods had snatched away Caesar. 'Saeculum' answers exactly to 'the age.' In modern English perhaps we should say 'society.' 'Iuvenem:' comp. E. 1. 43 and Hor. 1 Od. 2. 41, "Sive mutata iuvenem figura Ales in terris imitaris almae Filius Maiae patiens vocari Caesaris ultor."

502.] Horace (3 Od. 3. 21) indulges in the same affectation of antiquarian superstition, a spirit to which it must be allowed that the Aeneid itself ministers. The line itself is nearly repeated A. 4. 541.

504.] Octavianus had probably not yet enjoyed his triple triumph, which was not celebrated till 725, though he had had more than one ovation; but Virgil speaks to him, as Forb. remarks, as if to live on earth were synonymous with to triumph. Yet there is something strange in the expression 'human triumphs,' unless we suppose the poet to intend some still more extravagant compliment. Perhaps the feeling may be that the human victor

Quippe ubi fas versum atque nefas: tot bella per orbem,
Tam multae scelerum facies; non ullus aratro
Dignus honos; squalent abductis arva colonis,
Et curvae rigidum falces conflantur in ensem.
Hinc movet Euphrates, illinc Germania bellum;
Vicinae ruptis inter se legibus urbes
Arma ferunt; saevit toto Mars impius orbe;
Ut cum carceribus sese effudere quadrigae,
Addunt in spatia, et frustra retinacula tendens
Fertur equis auriga, neque audit currus habenas.

was all but a god ("Res gerere et captos ostendere civibus hostes Attingit solium Iovis et caelestia tentat," Hor. 1 Ep. 17. 33), but that Caesar might rise higher. Horace treads closely in the steps of Virgil, "Hic magnos potius triumphos, Hic ames dici pater atque princeps" (1 Od. 2. 49). The concluding strophe of Mr. Tennyson's Ode on the Death of the Duke of Wellington may illustrate the difference of tone with which a Christian poet would speak of the translation of an earthly conqueror to higher 'triumphs.'

505.] 'Ubi' = 'apud quos,' sc. 'homines.' 'Quippe' assigns the reason why heaven grudges Caesar to so thankless a sphere. 'Versum,' 'inverted,' not 'overturned.' Comp. Hor. Epod. 5. 87, 88, "Venena magnum fas nefasque non valent Convertere humanam vicem."

506.] 'Aratro' is probably the dative. 'The plough has none of its due honour.' "Honos erit huic quoque pomo," E. 2. 53. But it might possibly be the abl. 'There is no honour that is worthy of the plough' = 'the plough is thought worthy of no honour.' The language is like A. 7. 635, "Vomeris huc et falcis honos, huc omnis aratri Cessit amor." Here and in the two following lines the subject of the Georgics is kept before the eye.

507.] 'Squalent,' 'are gone to weeds.' "'Abductis,' taken away to serve as soldiers." Keightley.

508.] 'Curvae' and 'rigidum' seem to be opposed, and 'rigidum' seems to refer to the straight sword of the Romans.

509.] 'Euphrates,' the Parthians, against whom Antonius was commanding in 718. See Merivale, vol. iii. pp. 279 foll. The troubles in Germany are the same which led to Agrippa's expedition, mentioned in Introd. to E. 10. For the relation of these events to the date of this Book, see pp. 143, 144.

510.] 'Vicinae urbes,' alluding to the cities which took different parts in the civil war in Italy, especially in Etruria. 'Ruptis inter se legibus,' breaking the laws which bound them together. 'Legibus,' the laws of civil society. Forb. comp. A. 8. 540, "Poscant acies et foedera rumpant."

511.] 'Arma ferunt,' 'are in arms,' A. 9. 133. Wakef. wished to read 'fremunt,' not seeing that great part of the emphasis is on v. 510. 'Impius' is emphatic, as most of the wars of the time were connected directly or indirectly with the civil conflict.

512.] 'Carceribus sese effudere:' the 'carceres' were a range of stalls at the end of the circus, with gates of open wood-work, which were opened simultaneously to allow the chariots to start. Dict. A. s. v. 'Circus.'

513.] The true reading of the opening words of this line is not certain. 'Addunt in spatia' seems to be the reading of Rom.; 'addunt se in spatia' of Pal.; 'addunt spatio' of Med.; an obviously faulty reading, but supported by two other good MSS. Heins. read 'addunt in spatio.' Wagn. suggests 'addunt se spatio.' 'Addunt in spatia' is confirmed by an evident imitation in Sil. 16. 372, "Iamque fere medium evecti certamine campum In spatia addebant" (where, however, there is another reading 'spatio'), and certainly has the advantage of difficulty. If right, it is probably to be interpreted 'they throw themselves on to the course,' 'bound onward,' 'addunt' being used intransitively, or 'sese' supplied from the previous line (comp. A. 1. 439, "Infert se . . . miscetque viris"), so that the sense will be parallel to "Corripiunt spatia," A. 5. 316, used in a similar connexion of runners starting. With this use of 'addere in' comp. Ov. Am. 1. 7. 1, "Adde manus in vincla meas."

514.] 'Fertur equis,' like ἄστομοι πῶλοι βίᾳ φέρουσιν, Soph. El. 725. Comp. A. 1. 476. For 'audit' comp. Hor. 1 Ep. 15. 13, "equi frenato est auris in ore;" and for 'currus audit,' Pind. Pyth. 2. 21, ἅρματα πεισιχάλινα. Servius suggests that the charioteer hurried on by the furious horses is Octavianus; but this hardly agrees with v. 500.

P. VERGILI MARONIS

GEORGICON

LIBER SECUNDUS.

THE main subject of the Second Book is the culture of trees, especially of the vine. But there is no great regularity in the mode of treatment. Virgil opens with an enumeration of the different ways of propagating trees, natural and artificial, so as to give some notion of the magnitude of the theme; then shows how art can improve upon nature, and recurs again to the manifoldness of his subject, dwelling especially on the innumerable varieties of vines. Without much relevancy he talks of the trees which are indigenous to different countries, and is thence drawn off into an eulogy of Italy, which he does not fit with any practical application. The question of the aptitudes of various soils is treated far more widely than the subject of the book requires, embracing the choice of corn and pasture land, as well as of ground for planting vines and other trees. For the next 160 lines the poet seems to be thinking exclusively of the vine or of the trees planted in the 'arbustum' as its supporters. He does not distinguish between the different modes of rearing the vine, but in general appears to assume that the 'arbustum' will be the means adopted. He speaks of the vine and its supporters almost indifferently, as objects more or less of the same culture, so that while keeping the former prominently before him he feels himself at liberty to use general language, or even to confine his language to the latter, as metrical convenience or poetical variety may suggest—a manner of speaking which renders this part of the book peculiarly difficult, at least to an unprofessional commentator. The olive, which was put forward prominently in the programme of the book, is actually disposed of in a very few lines, as requiring hardly any culture at all, while the other fruit-trees are dismissed even more briefly. The remaining trees receive a very hasty recommendation to the cultivator, backed however with an assurance that they are even more useful to man than the vine. In the celebrated digression which concludes the book the laborious aspect of a country life, elsewhere so prominent, is studiously kept out of sight, and we hear only of ease, enjoyment, and plenty. Its interest as bearing on the tastes of the poet himself has been noticed in the general introduction to the Georgics.

The beauties of this book have always been admired, and deservedly so. They are most conspicuous in the digressions; but the more strictly didactic part contains innumerable felicities of expression, though it may be doubted whether in general they do not obscure the practical meaning as much as they illustrate it—whether in fact they do not constitute the strongest condemnation of that school of poetry of which they are so illustrious an example.

As in the case of Book 1, we can say nothing of the date. All that we know is that vv. 171, 172 seem to have been written just after the battle of Actium; but the passage to

which they belong is precisely one which may have been introduced after the rest of the poem was composed.

HACTENUS arvorum cultus et sidera caeli,
Nunc te, Bacche, canam, nec non silvestria tecum
Virgulta et prolem tarde crescentis olivae.
Huc, pater o Lenaee; tuis hic omnia plena
Muneribus, tibi pampineo gravidus autumno
Floret ager, spumat plenis vindemia labris;
Huc, pater o Lenaee, veni, nudataque musto
Tingue novo mecum dereptis crura cothurnis.

1—8.] 'Thus far of tillage and seasons: now of the vine, the trees of the plantation, and the olive. May the patron of the vine assist me, helping the poet as he helps the vine-dresser.'

1.] 'Arvorum cultus' is the general subject of Book 1. 'Sidera caeli' refers to vv. 204—258, and perhaps also to the prognostics which occupy the latter part of the book, down to the conclusion. 'Hactenus,' sc. 'cecini.' Comp. Aesch. Cho. 143, ἡμῖν μὲν εὐχὰς τάσδε, τοῖς δ' ἐναντίοις Λέγω, κτλ.

2.] 'Silvestria virgulta:' Voss and Wagn. have rightly observed that the forest trees are introduced principally as forming the supporters of the vine, so that there may be a special propriety in 'tecum.' 'Virgulta' for 'virguleta,' a number of twigs, hence applied to bushes or low or young trees, which here seem to be taken as the type of such trees as the husbandman cultivates. 'Silvestria' seems to be used vaguely, as elsewhere in this book.

3.] Hesiod, as reported by Pliny 15. 1, said that the 'sator' (perhaps the sower) of an olive never saw its fruit. Theophr. De Caus. Plant. 1. 9 called the olive δυσανξής, contrasting it as such with the vine. For this reason Varro 1. 41 recommends that it should not be raised from seed (see below, v. 56 foll.).

4.] 'Huc' may be elliptical, like δεῦρο: but 'veni,' v. 7, smooths over the ellipse, which is at least unusual in Latin. 'Pater:' "Omnem deum necesse est inter sollennes ritus *patrem* nuncupari; quod Lucilius in deorum concilio irridet (Sat. 1. 3, Gerlach): Ut nemo sit nostrum quin pater optimu' divum, Ut Neptunu' pater, Liber, Saturnu' pater, Mars, Ianu', Quirinu' pater, nomen dicatur ad unum," Lactant. 4. 3. Compare or contrast the equally general application of ἄναξ to the gods of Greece. Virgil, while showing his ritual learning, and giving the invocation an air of pontifical solemnity, doubtless thought of Bacchus as patron of men and giver of increase to the fruits of the earth. 'Tuis hic omnia plena muneribus:' Virgil fancies himself surrounded by the gifts of autumn, of which he is going to sing. To conceive of him as meaning that he actually writes in autumn would be less natural, though a modern poet (Keats at the opening of his Endymion is an instance) might introduce such a personal specification.

5.] 'Tibi:' comp. Lucr. 1. 7 foll. 'Tibi' can hardly be taken in these two passages as the dative of the agent, but in each case it seems to express the acknowledgment of nature to its author and sustainer. See on 1. 14. It is a question whether 'autumno' is temporal, or constructed with 'gravidus' in the sense of the fruits of autumn, like ὀπώρα.

6.] 'The vintage is foaming in the brimming vats.'

8.] 'Tingue,' like βάπτω, means both 'to immerse' and 'dye.' For 'mecum' compare "Ignarosque vine mecum miseratus agrestis," 1. 41, and 'una,' v. 39 below. 'Dereptis' is the reading of four MSS. The common reading is 'direptis.' 'De' and 'di' are often confounded in MSS. 'Cothurnis:' Paterc. 2. 82, of Antonius, "Cum redimitus hedera coronaque velatus aurea et thyrsum tenens cothurnisque succinctus curru velut Liber pater vectus esset Alexandriae." Bacchus was represented with hunting buskins, which would naturally form part of his fawn-skin dress. Virgil, professing to write with a view to practice, identifies the poet with the husbandman, and invokes Bacchus at the opening of his subject, as if the assistance he actually required were in the vine-dresser's occupation.

Principio arboribus varia est natura creandis.
Namque aliae, nullis hominum cogentibus, ipsae
Sponte sua veniunt camposque et flumina late
Curva tenent, ut molle siler, lentaeque genestae,
Populus et glauca canentia fronde salicta;
Pars autem posito surgunt de semine, ut altae
Castaneae, nemorumque Iovi quae maxuma frondet
Aesculus, atque habitae Graiis oracula quercus.
Pullulat ab radice aliis densissima silva,
Ut cerasis ulmisque; etiam Parnasia laurus
Parva sub ingenti matris se subiicit umbra.
Hos natura modos primum dedit; his genus omne
Silvarum fruticumque viret nemorumque sacrorum.
Sunt alii, quos ipse via sibi repperit usus.

9—34.] 'Trees are propagated in various ways, some natural, some artificial.'

9.] 'Varia est natura' includes all the modes by which trees are generated, down to v. 34. Of these modes there are two divisions, v. 10—21 and v. 22—34. The first division, generation without the help of man, is subdivided into spontaneous generation (v. 10—13), generation by seed (v. 14—16), and generation by suckers (v. 17—19). 'Nullis hominum cogentibus' really specifies the first division, though it nominally belongs only to its first subdivision. 'Arboribus creandis,' like "habendo pecori," 1. 3 note. 'The law of the production of trees is various.'

10.] Virgil is supposed by Heyne and others to refer here to production by invisible as distinguished from visible seeds, agreeably to a distinction made by Varro 1. 40, but from v. 49 it seems as if he believed in strictly spontaneous generation.

11.] 'Ipsae' and 'sponte sua,' in spite of a subtle distinction attempted by Voss, are a tautology. 'Veniunt' for 'proveniunt,' 1. 54.

12.] 'Curva,' by calling attention to the bends of the river, shows that the trees grow along its side. The scanty notices of the 'siler' do not enable us to identify it; but it is conjectured to be the osier. See Keightley, Flora Virg. s. v.

13.] 'Salicta' = 'saliceta,' for 'salices.'

14.] 'Posito de semine,' from seed deposited casually, dropping from trees. The words themselves, like 'seminibus iactis,' v. 57, might refer to any kind of sowing, but in each case they are determined by the context. At the same time, as Virgil says nothing in the rest of the passage about sowing by the hand, we may suppose that he regarded it as virtually mentioned in the mention of dropped seed, and not worth particularizing separately, being the lowest form of human co-operation with nature.

15.] 'Nemorum' is either partitive, 'maxuma nemorum' being equivalent to 'maxuma arborum nemorensium,' or constructed as a kind of local genitive, 'chief over the woods,' like ὕπατος χώρας, Aesch. Ag. 509. See on v. 534 below. 'Iovi' like 'tibi,' v. 5.

16.] 'Quercus,' the oakgroves of Dodona. The oracles were drawn either from the murmuring of the foliage or from the notes of the pigeons.

17.] 'Pullulat ab radice,' &c.: propagation by natural suckers, called 'pulli' by Cato 51, 'pulluli' by Pliny 17. 10.

19.] 'Se subiicit,' E. 10. 74.

20.] 'Primum,' 'in the first instance,' i. e. before man had tried experiments. 'Natura' here seems used strictly, opposed to 'usus,' not generally, as in v. 9, where it means the natural principle of growth, whether assisted by cultivation or not; or we may lay the stress on 'dedit' and make the contrast between what is asked or extorted from nature, and what she gives unsolicited. Lucretius (5. 1361 foll.) speaks similarly, though in less detail, of sowing and planting as suggested by nature. 'His,' 'by these modes.' 'To these they owe their verdure.'

21.] 'Fruticum,' 'shrubs,' that is, trees without trunks. 'Nemorumque sacrorum' does not denote a botanical, but merely a poetical division.

22.] Artificial modes—suckers, sets, lay-

Hic plantas tenero abscindens de corpore matrum
Deposuit sulcis; hic stirpes obruit arvo,
Quadrifidasque sudes, et acuto robore vallos;
Silvarumque aliae pressos propaginis arcus
Exspectant et viva sua plantaria terra;
Nil radicis egent aliae, summumque putator
Haud dubitat terrae referens mandare cacumen.
Quin et caudicibus sectis—mirabile dictu—
Truditur e sicco radix oleagina ligno.
Et saepe alterius ramos impune videmus
Vertere in alterius, mutatamque insita mala
Ferre pirum, et prunis lapidosa rubescere corna.

ers, cuttings, pieces of the cleft wood, and engrafting. Comp. Pliny 17. 10, "Aut enim semine proveniunt, aut plantis radicis, aut propagine, aut avulsione, aut surculo, aut insito in consecto arboris trunco." 'Via:' "Nam antea neminem solitum via nec arte sed accurate tamen et de scripto plerosque dicere," Cic. Brutus, 12. 'By a regular course or process.' Comp. μέθοδος. 'Usus' seems to mean 'practical experience.' The word is frequently used in connexions which suggest the notion of 'want,' 1. 133, E. 2. 72, Lucr. 4. 852., 5. 1452., 6. 9. But it is clear from the context in these cases, especially in the whole passage Lucr. 4. 822—857, that the original notion is still prominent. In passages like Cic. Tusc. 4. 2, it may be rendered 'occasion,' as in the common phrase 'usus' or 'usu venit.' 'Ipse usus,' experience alone, without the example of nature. 'Via' though grammatically connected with 'repperit,' denotes not so much the process of invention as the process invented.

23.] 'Plantas,' 'suckers.' Heins. and Heyne read 'abscidens,' but the MSS. authority (including Med.) is in favour of 'abscindens.' Wagn. supposes that there is a distinction in the sense of the words, the former being restricted to separation by the knife, while the latter is equivalent to 'avellere.' 'Tenero' is not for 'teneras,' but expresses the violence done to the tree by the artificial separation, thus contrasting it with natural propagation by suckers, vv. 17—19; as we might say, 'from the bleeding stem.'

24.] "Hic altius deponit validiores cum radicibus plantas" is Servius' paraphrase of 'hic stirpes obruit arvo.' 'Stirpes' may, however, be used merely for 'stipites,' and in this case 'stirpes,' 'sudes,' and 'vallos' may denote the same thing differently treated. 'Quadrifidas' implies that the bottom is cut across to form a root, 'acuto robore' that it is brought to a single point.

26.] 'Some forest-trees yearn for the arch of the depressed layer, and for slips which partake of their life, and spring from their soil.' 'Silvarum' for 'arborum:' see on v. 15. 'Arcus,' the bow which the depressed layers form.

27.] 'Viva,' unseparated from the parent stem. 'Sua,' in which they themselves grow. 'Plantaria' seems to be from 'plantare' ("exiguis laetum plantaribus horti," Juv. 13. 123), though it may possibly be from 'plantarium,' which might very well stand in poetry for 'plantae.'

28.] 'Putator,' the gardener, only called 'putator' here because he has lopped the shoot from the tree.

29.] 'Referens,' restoring it to its native earth. 'Summum cacumen,' a cutting from the very top of the tree. Palladius 3. 25 (§ 28), "[Morus] serenda est taleis vel cacuminibus."

30.] 'Caudicibus sectis' = 'concisione.' 'When you have lopped off the roots and branches and left the mere stump.'

31.] 'Radix oleagina' is mentioned as a specimen of the several kinds of trees which are grown in this manner—the myrtle is mentioned by Servius as one of them. Comp. A. 3. 21, 46, the prodigy of the bleeding myrtle. "Pliny (16. 43) tells us that olive-wood wrought and made into hinges for doors has been known to sprout when left some time without being moved." Keightley. 'Sicco ligno' is a further description of 'caudicibus sectis.'

32.] 'Inpune,' without damage to the quality of either tree. We might render 'by harmless magic.'

34.] 'Pirum' is the subject of 'ferre.'

Quare agite o, proprios generatim discite cultus,
Agricolae, fructusque feros mollite colendo,
Neu segnes iaceant terrae. Iuvat Ismara Baccho
Conserere, atque olea magnum vestire Taburnum.
Tuque ades, inceptumque una decurre laborem,
O decus, o famae merito pars maxuma nostrae,
Maecenas, pelagoque volans da vela patenti.
Non ego cuncta meis amplecti versibus opto,
Non, mihi si linguae centum sint, oraque centum,
Ferrea vox; ades, et primi lege litoris oram;

'Prunis,' on prunes. The epithet 'lapidosa' shows that 'corna' is not put for 'cornos.' 'Rubescere,' too, would be inapplicable to a change from the redder fruit to the less red. At the same time the difficulty of supposing a fruit-bearing tree to have a 'victus infelix' (A. 3. 649) grafted on it remains unexplained.

35—46.] 'Listen to me then, husbandmen, bend to the work, and learn to subdue this part of nature also; and you, Maecenas, join me in coasting along this boundless main.'

35.] Having opened out the subject in its manifoldness, he seizes that as an opportunity for bespeaking his readers' and patron's attention. For this and the following lines comp. Lucr. 5. 1367, "Inde aliam atque aliam culturam dulcis agelli Temptabant, fructusque feros mansuescere terra Cernebant indulgendo blandeque colendo." 'Generatim,' after the kinds of trees; a Lucretian word.

37.] 'Neu segnes iaceant terrae:' comp. 1. 124, where the feeling is the same. 'Iuvat:' Virgil is exhorting to exertion, and accordingly stimulates enthusiasm by pointing to two great triumphs of industry—Mount Ismarus, planted all over with vines, Mount Taburnus, with olives. Comp. v. 260, "magnos scrobibus concidere montis," and note on 1. 63. Thus the words 'conserere,' 'magnum,' 'vestire,' are emphatic. 'Iuvat' then will have its full sense, expressing a delightful occupation, not as Keightley and Bothe seem to think, a mere repayment of labour. 'What joy to plant Ismarus all over with the progeny of the wine-god, and clothe the mighty sides of Taburnus with a garment of olives!'

39.] Heyne has remarked the propriety of separating the invocation to Maecenas from that to Bacchus. There is, however, the obvious difference that while Bacchus, like Augustus in G. 1, is invoked as a god to give his aid, Maecenas, like Memmius in Lucretius, is invited as a patron and reader to give his attention. 'Decurre,' a naval metaphor. Comp. A. 5. 212, "pelago decurrit aperto," where 'aperto' will illustrate 'patenti,' v. 41. Catull. 62 (64). 6, "Ausi sunt vada salsa cita decurrere puppi." 'Laborem' is a cognate accus. Comp. A. 5. 862, "Currit iter tutum." It is not easy to say whether 'laborem' is to be understood of the whole subject of the Georgics, 'inceptum' referring to Book 1, or 'inceptum decurre' regarded as equivalent to 'incipe et decurre,' or, lastly, 'inceptum' understood of the beginning already made in the present Book.

40.] The words imply an acknowledgment, to which 'merito' refers. Comp. Epictetus 15, ἀξίως θεοί τε ἦσαν καὶ ἐλέγοντο. So Prop. 2. 1. 74 calls Maecenas "Et vitae et morti gloria iusta meae."

41.] 'Da vela,' set sail; 'pelago patenti' on or over the open sea. The metaphorical reference of the epithet may possibly be to the unbrokenness of the field (comp. v. 175) rather than to its extent; but, however understood, it still clashes with the imagery of vv. 44, 45. 'Volans,' at full speed. So A. 1. 156, "curruque volans dat lora secundo," which shews that Burm. and Voss are wrong in preferring 'volens' here, the reading of one MS.

42.] 'Cuncta,' the whole subject. Comp. v. 103. 'Opto' seems to be used here of undertaking boldly, as apparently A. 6. 501, "Quis tam crudeles optavit sumere poenas?" where 'optavit' seems equivalent to ἔτλη.

43.] An obvious imitation of Homer, Il. 2. 488. Macrobius, Sat. 6. 3, says that Hostius, a contemporary of Julius Caesar, had already made a translation of the passage, from which he quotes "non si mihi linguae Centum atque ora sient totidem vocesque liquatae." 'Non,' sc. 'optem amplecti,' or 'amplectar.'

44.] 'Primi litoris oram' = 'primam litoris oram.'

In manibus terrae; non hic te carmine ficto
Atque per ambages et longa exorsa tenebo.
Sponte sua quae se tollunt in luminis oras,
Infecunda quidem, sed laeta et fortia surgunt;
Quippe solo natura subest. Tamen haec quoque, si quis
Inserat, aut scrobibus mandet mutata subactis,
Exuerint silvestrem animum, cultuque frequenti
In quascumque voces artis haud tarda sequentur.
Nec non et sterilis, quae stirpibus exit ab imis,
Hoc faciet, vacuos si sit digesta per agros;
Nunc altae frondes et rami matris opacant,
Crescentique adimunt fetus, uruntque ferentem.
Iam, quae seminibus iactis se sustulit arbos,

45.] 'In manibus terrae:' comp. Apol. Rhod. 1. 1113, τοῖσι δὲ Μακριάδες σκοπιαί, καὶ πᾶσα περαίη Θρηϊκίης ἐνὶ χερσὶν ἑαῖς προὐφαίνετ' ἰδέσθαι, and with the language generally Prop. 4. 9. 35, "Non ego velifera tumidum mare findo carina: Tuta sub exiguo flumine nostra mora est." 'Carmine ficto,' 'feigned strains,' i. e. romantic or mythical. 'Hic' almost seems to imply an intention of doing so one day. It is difficult otherwise to see the point of these lines, unless we suppose the poet to have one of his predecessors in his eye.

46.] 'Ambages:' comp. Lucr. 6. 1079, "Nec tibi tam longis opus est ambagibus usquam." The word denotes, as we should say, going a long way round, instead of coming to the point. 'Exorsa' for 'exordia.' So 'exorsus' in Cic. Pro Lege Manil. 4.

47—60.] 'Nature requires to be assisted by art: trees of spontaneous growth are not fruit-bearing, but may be made so: natural suckers are dwarfed unless transplanted: trees springing up from seed grow slowly and yield poor fruit.'

47.] Virgil here returns to the threefold division of trees naturally produced, viz., those that are generated spontaneously, those from seed, and those from suckers, the order of the last two being here reversed. He shows that each of these kinds admits of improvement by cultivation. 'Sponte sua,' &c., those which are spontaneously generated. 'Oras' is the reading of Med. only, the other MSS. having 'auras.' But the expression here and in A. 7. 660 seems to be clearly from Ennius and Lucretius, in the latter of whom 'luminis oras' frequently occurs. Compare Gray's "warm precincts of the cheerful day."

49.] 'Natura,' productive power. The words 'quippe—subest' refer only to 'laeta et fortia,' not to 'infecunda.' Comp. Quinct. 10. 2. 11, "Namque iis, quae in exemplum adsumimus, subest natura et vera vis: contra omnis imitatio ficta est." Comp. also Lucr. 3. 273, "Nam penitus prorsum latet haec natura subestque." For Virgil's doctrine see note on v. 10 above. 'Tamen' must relate to 'infecunda,' to which 'silvestrem animum' is clearly parallel; though the qualifying particle ought rather to belong to 'sed laeta et fortia,' as being the last assertion. 'Unfruitful as they are.'

50.] 'Inserat,' engraft them with cuttings from other trees. 'Insero' has a double construction. Comp. "Inseritur vero et fetu nucis arbutus horrida," below v. 69. 'Mutata,' 'transplanted.' So perhaps A. 5. 19, "Mutati transversa fremunt . . . venti." That simple transplantation improves a tree is stated by Pallad. 12. 7, and other rural writers. 'Subactis,' well prepared with the spade. 'Subigere' is used for kneading and chewing. Comp. Col. 3. 5, "Locum subigere oportet bene; ubi erit subactus, areas facito."

52.] 'Artis:' that which is alien to their nature and communicated by training. 'They will learn whatever lessons you choose to teach.'

53.] 'Sterilis' is the general description, 'quae stirpibus exit ab imis' the characteristic. 'Stirpibus ab imis' = 'ab radice,' v. 17.

54.] 'Vacuos' contrasted with the wood where it is choked by the parent tree.

55.] 'Nunc,' in its natural state. 'As it now is the towering foliage and branches of its mother overshadow it, and rob it of its fruit as it grows up, and wither up the productive powers it exerts.'

57.] Wagn. commences a new paragraph

Tarda venit, seris factura nepotibus umbram,
Pomaque degenerant sucos oblita priores,
Et turpis avibus praedam fert uva racemos.
Scilicet omnibus est labor inpendendus, et omnes
Cogendae in sulcum, ac multa mercede domandae.
Sed truncis oleae melius, propagine vites
Respondent, solido Paphiae de robore myrtus;
Plantis et durae coryli nascuntur, et ingens
Fraxinus, Herculeaeque arbos umbrosa coronae,
Chaoniique patris glandes; etiam ardua palma
Nascitur, et casus abies visura marinos.
Inseritur vero et fetu nucis arbutus horrida,

with 'Iam, quae;' but it is unnecessary. This is the third kind of wild trees. This use of 'iam' nearly in the sense of 'praeterea' is not uncommon. Comp. 'Iam varias pelagi volucres,' 1. 383. 'Seminibus iactis' = 'posito semine,' v. 14. It does not relate to sowing by the hand.

58.] 'Venit,' as v. 11. 'Seris nepotibus,' to unborn generations of men. Comp. v. 294 below, E. 9. 50.

59.] 'Poma,' all kinds of fruit.

60.] 'Avibus praedam,' because no men will pick them. That vines were raised at Rome from grapes or grape-seeds appears from Cic. Sen. 15, Pliny 17. 10 (Forb.).

61—72.] 'Artificial methods vary according to the kind of tree: with some trees truncheons suit best, with some layers, with others sets, with others suckers: grafting again is practised on some trees, not on others.'

61.] 'Scilicet' is explanatory. 'The fact is.'

62.] 'Cogendae in sulcum' formed on the analogy of 'cogere in ordinem,' and giving the notion of training and discipline. 'Drilled into trenches.' 'Multa mercede,' 'at great cost of labour.' Comp. Senec. de Tranq. 11, "Magna quidem res tuas mercede colui."

64.] 'Respondent:' "votis respondet avari Agricolae," 1. 47. The word is sometimes, as here, used absolutely. Col. 3. 2, "Gemella vitis maior nisi praepingui solo non respondet." This may possibly be derived from the use of the word in the case of debtors, as in Cic. Att. 16. 2, Seneca, Ep. 87, "respondere nominibus." 'Truncis' and 'propagine' are ablatives of the instrument. Five of the six methods (v. 22—34) are here mentioned. The 'cacumen' (v. 29) is omitted. The instance of the olive in both cases seems to identify 'truncis' with 'caudicibus sectis,' v. 30; and, if this is so, 'solido de robore' must answer to 'stirpes,' 'sudes,' 'vallos,' v. 24, 25, in spite of the testimony of Servius as to the applicability of 'caudicibus sectis' to the myrtle, quoted on v. 31.

66.] Comp. "Populus Alcidae gratissima," E. 7. 61. The commentators take no notice of the difficulty respecting the use of the gen. in 'Herculeae coronae arbos.' It is not easy to say whether it denotes simple connexion, or a final cause, or whether, looking to 'Chaonii patris glandes' in the next line, it should not rather be reckoned as a possessive genitive, 'arbos Herculeae coronae' being substituted poetically for 'arbos Herculis.'

67.] 'Chaonii patris:' comp. 'Lemnius pater,' A. 8. 454. 'Chaonii' = 'Dodonaei.'

68.] 'Nascitur,' sc. 'plantis,' which we should have expected to be repeated, as the more important word; but the repetition of the verb is meant to remind us of the rest of the expression of which it has formed a part. We may perhaps compare the half repetitions of words in Homer. See Jelf's Gr. Gram. § 343, obs. 1.

69.] Wagn. reads 'Inseritur vero et nucis arbutus horrida fetu' on the authority of a correction in Med. and of six other MSS. Here however, as in 3. 449 (note), critical probability seems in favour of the common reading, which in both instances is supported by Serv. Wagn.'s view as to the inharmoniousness of hypermetric lines with dactylic endings does not seem of much weight in itself without MS. authority. If the elision implied a synapheia, this might require the last syllable but one to be long by nature. The copyists, even of the better MSS., are apt to remove metrical anomalies, as they have done e. g. in A. 6. 33 and

Et steriles platani malos gessere valentis;
Castaneae fagus, ornusque incanuit albo
Flore piri, glandemque sues fregere sub ulmis.
  Nec modus inserere atque oculos inponere simplex.
Nam, qua se medio trudunt de cortice gemmae
Et tenuis rumpunt tunicas, angustus in ipso
Fit nudo sinus: huc aliena ex arbore germen
Includunt, udoque docent inolescere libro.
Aut rursum enodes trunci resecantur, et alte
Finditur in solidum cuneis via, deinde feraces
Plantae inmittuntur: nec longum tempus, et ingens
Exiit ad caelum ramis felicibus arbos,
Miraturque novas frondes et non sua poma.

A. 7. 437. In the time of Serv. some read 'horrens' here, a substitution also found in some extant copies. It should be observed that the expression of Serv. 'versus dactylicus' suggests another principle of explanation, which might be extended to the two passages from the Aeneid, viz. that of supposing that the last foot is actually a dactyl in place of a spondee. 'Fetu' is the abl. 'Nucis,' i. e. the walnut. 'Horrida,' from the roughness of the stem (Heyne).

70.] 'Sterilis' opp. to 'pomifera.'

71.] For 'fagus' most of the MSS., including Med., give 'fagos,' a reading which, though acknowledged by Serv., may safely be imputed to the misapprehension of copyists, who supposed 'castaneae' to be nom. pl. The structure of the sentence is decidedly in favour of connecting the words with those which follow, nor is it likely, as Scaliger saw, that the Romans should have preferred the beech-nut to the chestnut, so as to graft the former tree on the latter. Wagn. and Forb. take 'fagus' as the nom. pl. of the fourth declension, relying on Culex v. 139, "Umbrosaeque manent fagus hederaeque ligantes Bracchia." The last syllable may however be long by caesura. Keightley says of the 'ornus:' "It is very uncertain what this tree is: the usual opinion is that it is the 'sorbus aucuparia,' our quicken or mountain ash. As this however is quite a different tree from the ash, and Columella (De Arb. 16) calls the 'ornus' a 'fraxinus silvestris,' distinguished from the other ashes by having broader leaves, botanists are now inclined to think it is the 'fraxinus rotundifolia' of Lamarck, the manna tree, or tree that yields the manna, of Calabria." The words 'incanuit albo flore' are to be taken with both clauses.

73—82.] 'Grafting is distinct from inoculation: in the latter case you introduce a bud, in the former a slip.'

73.] 'Nec modus inserere:' see on 1. 213. 'Oculos inponere,' 'to inoculate' or 'bud,' ἐνοφθαλμισμός. In what follows inoculation is distinguished from engrafting. We must therefore take 'simplex' as = 'unus,' as 'duplex' frequently = 'duo.' 'The mode of grafting and inoculating is not one.' It is possible that Virgil may mention the two species first as constituting a genus, and afterwards as the varieties of the genus which they constitute, though this seems clumsy. In the whole context Virgil's object is to show the manifoldness of his subject. See above, vv. 63 foll., below, vv. 83 foll.

75.] 'Tunicas,' that which is under the 'cortex.' Pliny 24. 3., 16. 14.

76.] 'Fit,' 'is made by the knife.' 'Huc . . . includunt,' A. 2. 18.

77.] 'And teach it to grow into the bark which gives it the sap of life.'

78.] 'Rursum,' 'on the other hand.' Comp. Hor. 1 Ep. 2. 17, "Rursus quid virtus et quid sapientia possit Utile proposuit nobis exemplar Ulixem."

79.] 'Feraces plantae,' slips from fruitful trees.

80.] 'Et:' comp. A. 3. 9, "Vix prima inceperat aestas, Et pater Anchises dare fatis vela iubebat," a remnant of primitive simplicity of expression, which sometimes gives more force to a passage than the employment of a more formal connecting particle.

81.] 'Exiit:' the perfect expresses instantaneousness. So perhaps 'ruperunt,' 1. 49.

82.] Serv. gives 'mirata estque,' a cor-

Praeterea genus haud unum, nec fortibus ulmis,
Nec salici lotoque, neque Idaeis cyparissis;
Nec pingues unam in faciem nascuntur olivae,
Orchades, et radii, et amara pausia baca,
Pomaque et Alcinoi silvae; nec surculus idem
Crustumiis Syriisque piris gravibusque volemis.
Non eadem arboribus pendet vindemia nostris,

rection, as it would appear from his note, for 'miratasque,' which seems to have been an old reading, and is found in a fragment attached to one MS. (the Gudian). The original error, as Heyne remarks, was probably 'miratasque,' which is actually read by Med. a m. pr. and some other copies, and is easily accounted for by the confusion of terminations.

83—108.] 'Again, there are varieties in each kind of tree, the olive, the apple, and pear, and especially the vine, the diversities of which are innumerable.'

84.] According to Fée, cited by Keightley, there are five kinds of the arborescent lotus, which is itself distinct from the aquatic, containing three varieties, and the terrestrial and herbaceous (see on 3. 394), containing two. "The lotus-tree grows on the north coast of Africa; it is described by Theophrastus and Polybius, and is a tree of moderate altitude, bearing small fruits, which are sweet, resembling the date in flavour." Keightley.

85.] 'Unam in faciem:' comp. A. 10. 637, "Tum Dea nube cava tenuem sine viribus umbram In faciem Aeneae (visu mirabile monstrum) Dardaniis ornat telis." In both passages 'in faciem' is adverbial.

86.] Cato mentions eight kinds of olives, Columella ten, Macrobius sixteen. 'Orchades' and 'radii' appear to be so named from their shape. The 'orchades' are oblong, the 'radii' are long like a weaver's shuttle. 'Pausia' is a kind of olive which requires to be gathered before it is ripe; hence 'amara baca.' Pliny (15. 3) says that the 'pausia' is gathered first, then the 'orchis,' then the 'radius;' and Columella says that the oil of the 'pausia' is excellent while it is green, but is spoiled by age. 'Orchites,' the more usual form, was introduced by the early editors on very slender MS. authority, if any; but it would spoil the metre, unless, with one MS. we were to read 'radiique.'

87.] 'Pomaque et Alcinoi silvae:' the 'que' is disjunctive, as in 3. 121, "Et patriam Epirum referat fortesque Mycenas," 'Nor are apples, &c. of one sort any more than olives.' 'The orchards of Alcinous' (comp. the description of them in Hom. Od. 7. 112 foll.) are the same as the 'poma,' unless we suppose them to convey a still more general designation, 'apples, and all Alcinous' orchard trees.' 'Surculus,' 'cutting:' a poetic variety, intended to signify not that the pear must be planted by cuttings, but that it may. The meaning of course is not that the cuttings differ as cuttings, but that they differ as belonging to different trees.

88.] 'Crustumiis:' so called from Crustumerium or Crustumium, at the conflux of the Allia and Tiber. Serv. says they were partly red. 'Syriis:' Serv. and Pliny say they were black. 'Volemis:' the 'volema' are named, without description, by Cato, and mentioned by Pliny merely as spoken of by Virgil. Serv. derives them from 'vola,' 'hand-fillers,' mentioning however another etymology from a Gaulish word meaning 'big.' Pliny (15. 15) says that the Crustumino were the best. The 'Syria,' according to Col., were also called 'Terentina.' Syrian pears are mentioned by Juv. 11. 73, and Martial 5. 78. 13.

89.] Here and in vv. 267, 278, 300, 'arbos' may mean either the vine or the tree which supported it, the 'silvestria virgulta' of v. 2. Pliny (14. 1) and Ulpian (47. 7. 3) include the vine among 'arbores.' On the other hand, Colum. (3. 1) distinctly excludes it; Cato (32) correlatively contrasts 'arbores' and 'vites,' and the writers on agriculture generally speaking of vineyards use 'arbores' of the trees which supported the vines. It is clear that 'arbor' means the supporter in E. 5. 32, "Vitis ut arboribus decori est, ut vitibus uvae," and in v. 290 of this book it is distinguished from the vine. Altogether there seems to be no passage in Virgil where 'arbos' is clearly used for the vine, and therefore it is not easy to resist the argument in favour of the technical sense in a technical treatise.

Quam Methymnaeo carpit de palmite Lesbos;
Sunt Thasiae vites, sunt et Mareotides albae,
Pinguibus hae terris habiles, levioribus illae;
Et passo Psithia utilior, tenuisque Lageos,
Temptatura pedes olim vincturaque linguam;
Purpureae, preciaeque; et quo te carmine dicam,
Rhaetica? nec cellis ideo contende Falernis.
Sunt et Aminaeae vites, firmissima vina,
Tmolius adsurgit quibus et rex ipse Phanaeus;
Argitisque minor, cui non certaverit ulla

90.] Hor. 1 Od. 17. 21, "Hic innocentis pocula Lesbii Duces." The 'palmes' is the bearing wood of the vine. Col. 5. 6.

91.] 'Thasiae vites:' Athenaeus (1. 51) collects testimonies to the excellence of the Thasian, Lesbian, and Psythian wines among others. Pliny also speaks of an Egyptian wine called Thasian (14. 7, and 22. 2). 'Mareotides:' comp. Hor. 1 Od. 37. 14, "Mentemque lymphatam Mareotico." 'Albae' is of course an epithet of 'Mareotides.' Comp. Col. 10. 347, "Saepe suas sedes praecinxit vitibus albis." The reference then is probably to the pale green colour of the grape.

92.] From this verse it might seem as if Virgil meant that these vines may be grown in Italy, though v. 89 looks the other way.

93.] 'Passo,' sc. 'vino' = 'vino e passis uvis facto.' Comp. Col. 12. 39, "Passum optumum sic fieri," &c.; Stat. Silv. 4. 938, "Vel passum psithiis suis recoctum;" Pliny 14. 9, "Psithium et melampsithium passi genera sunt;" G. 4. 269, "Psithia passos de vite racemos." The word 'Psithia' is Greek, but seems to have no known meaning. 'Lageos,' λάγειος. 'Tenue,' as an epithet of wine, is opposed to 'dulce' by Pliny 14. 9, and to 'pingue' and 'nigrum' (23. 1), where it is coupled with 'austerum;' so that it seems to mean a thin and light wine.

94.] 'Olim' may either be 'some day,' after it has been made into wine, or 'soon,' after it has been drunk. Lucr. 6. 1116 has "Atthide temptantur gressus."

95.] The 'purpureae' are mentioned as a particular kind of grape by Col. 3. 2. Of the 'preciae,' which Serv. explains by 'praecoquae,' there were two kinds, distinguished by the size of the grape. Col. 3. 2. 1, Pliny 14. 2.

96.] 'Rhaetica:' this wine appears from Pliny 14. 7 to have been grown as far south as the neighbourhood of Verona. Suetonius (Aug. 77) says that it was a favourite with Augustus, but it appears from Pliny 14. 1 that the fashion was changed by Tiberius. Seneca (Nat. Q. 1. 11) thinks Virgil's language equally applicable to praise and censure, but surely 'ideo' shows that it could only be understood in the former sense. 'Cellis:' the full expression is 'cella vinaria.'

97.] 'Firmissima:' comp. Plin. 14. 2, "Principatus datur Aminaeis propter firmitatem senisque proficientem vini ejus utique vitam." Further on he speaks of wines as 'contra omne sidus firmissima.' The 'Aminaea vitis' appears to have included several varieties, and to have grown in different parts of Italy and in Sicily. For the locality of Aminaei, which is disputed, see Dict. Geogr. Macrobius, Sat. 2. 16, says that it was the old name of Falernum. In the article 'vinum' in the Dict. Ant., it is observed that the names of wines, derived from their original localities, were retained when the vines had ceased to be grown in those localities.

98.] 'Tmolus et' is the reading of Heyne, with some of the early editions, and perhaps Pal.; but 'Tmolius' is supported by Med. and other MSS. Pliny 14. 7 speaks of Tmolian wine as good not to drink alone, but to mix with other wines, to which it imparts sweetness and the flavour of age. The ellipse is οἶνος. Comp. 'Lageos.' 'Rex ipse Phanaeus' is a translation of Lucilius' χἰός τε δυνάστης, which Serv. quotes, Phanae being a promontory and port of Chios. 'Adsurgit:' comp. "Utque viro Phoebi chorus adsurrexerit omnis," E. 6. 66.

99.] 'Argitisque minor:' there were an 'Argitis maior' and an 'Argitis minor.' The name is said to be derived from ἀργός, alluding to the colour of the grape or wine. Col. 3. 2.

Aut tantum fluere aut totidem durare per annos.
Non ego te, Dis et mensis accepta secundis,
Transierim, Rhodia, et tumidis, Bumaste, racemis.
Sed neque, quam multae species, nec, nomina quae sint,
Est numerus; neque enim numero conprendere refert;
Quem qui scire velit, Libyci velit aequoris idem
Discere quam multae Zephyro turbentur arenae,
Aut, ubi navigiis violentior incidit Eurus,
Nosse, quot Ionii veniant ad litora fluctus.
Nec vero terrae ferre omnes omnia possunt.

100.] 'Certaverit . . . fluere . . . durare:' comp. Stat. Silv. 5. 3. 191, "Non tibi certasset iuvenilia fingere corda Nestor," and see on 1. 213. 'Tantum fluere,' to yield so much juice: comp. below v. 190, and Col. 3. 2, "Graeculae vites acinorum exiguitate minus fluunt."

101.] 'Dis et mensis accepta secundis:' drinking did not begin till after the first course, when it was commenced by a libation (A. 1. 723, &c.); so that there is no need to refer 'Dis' to the temples. Comp. however Hor. 3 Od. 11. 6, "Divitum mensis et amica templis," of the lyre.

102.] The Rhodian vine is merely mentioned by Pliny and Columella. Rhodian wine occurs in the anecdote of Aristotle choosing his successor under pretence of choosing a wine, Gell. 13. 5. Athenaeus, 14. 68, quotes Lynceus as speaking of a peculiar species of Rhodian grape called Ἱππώνιος βότρυς. 'Bumastus:' called by Varro and Macrobius 'bumamma.' Pliny 14. 1, "Tument vero mammarum modo bumasti." βου means magnitude, as in βούπαις. Pliny (14. 3) says there were two kinds, black and white.

103.] Pliny (14. 2) says that Democritus alone pretended to know all the varieties of vines even in his own country. To the same general effect Col. 3. 2, who quotes these lines. Cato had noticed fifty-eight, Pliny about eighty. The number has been indefinitely increased since, 1400 having been collected in the garden of the Luxembourg, a number supposed to be not more than half of those cultivated in France alone. Fée on Pliny 14. 4. referred to by Keightley.

104.] 'Neque enim,' 'nor indeed.' See Key's Lat. Gr. 1449.

105.] 'Who should wish to know it, would wish also,' &c. It is difficult to say whether 'Libyci aequoris' means the 'plains' or the 'sea' of Libya. There is sufficient authority for the expression 'Libyan sea,' Pliny 5. 1; and where the word is ambiguous its usual meaning ought perhaps to prevail. There might be an objection, poetically speaking, to the repetition of the gale at sea in both similes. But, in the first, 'Zephyro turbentur' seems to be mere ornament. The common interpretation however, referring it to the sand of the desert, is supported by Catull. 7. 3, quoted by Ursinus, "Quam magnus numerus Libyssae arenae Laserpiciferis iacet Cyrenis, Oraclum Iovis inter aestuosi." Comp. the oracle in Hdt. 1. 47, οἶδά τ' ἐγὼ ψάμμου τ' ἀριθμὸν καὶ μέτρα θαλάσσης, and Pind. Pyth. 9. 46,

——κύριον δς πάντων τέλος,
Οἶσθα καὶ πάσας κελεύθους·
Ὅσσα τε χθὼν ἠρινὰ φύλλ' ἀναπέμπει,
χωὐπόσαι
Ἐν θαλάσσᾳ καὶ ποταμοῖς ψάμαθοι
Κύμασιν ῥίπαις τ' ἀνέμων κλονέονται.

106.] Med. and a few others read 'dicere,' which is plainly a mistake.

107.] Connect 'violentior incidit.'

108.] 'Ionii fluctus' = 'fluctus Ionii maris.' Virgil seems to have in his eye Theoc. 16. 30, Ἀλλ' ἴσος γὰρ ὁ μόχθος, ἐπ' ἀόνι κύματα μετρεῖν, Ὅσσ' ἄνεμος χέρσονδε μετὰ γλαυκᾶς ἁλὸς ὠθεῖ.

109—135.] 'Different soils are proper for different trees, and so we find each country with trees of its own.'

109.] The words are from Lucr. 1. 166, "ferre omnes omnia possent," where the fact that particular places produce particular things is urged to prove that nothing can come of nothing. The fact has been mentioned already, 1. 50—63 (see note on latter verse), where it is recognized as connected with the present condition of humanity, just as the opposite, "omnis feret omnia tellus," E. 4. 39, is a characteristic of the golden age. Here we have the fact and nothing beyond. We may compare also, with Forb., the language of E. 8. 63.

Fluminibus salices crassisque paludibus alni
Nascuntur, steriles saxosis montibus orni;
Litora myrtetis laetissima; denique apertos
Bacchus amat collis, aquilonem et frigora taxi.
Aspice et extremis domitum cultoribus orbem,
Eoasque domos Arabum pictosque Gelonos:
Divisae arboribus patriae. Sola India nigrum
Fert ebenum, solis est turea virga Sabaeis.
Quid tibi odorato referam sudantia ligno
Balsamaque et bacas semper frondentis acanthi?
Quid nemora Aethiopum, molli canentia lana?
Velleraque ut foliis depectant tenuia Seres?
Aut quos Oceano propior gerit India lucos,

110.] 'Fluminibus nascuntur:' the willow appears to grow in the river. Comp. E. 7. 66, "Populus in fluviis, abies in montibus altis."

111.] The 'ornus' is mentioned, v. 71, as one of the trees on which a fruit tree is engrafted, in conjunction with 'steriles platani.'

112.] "Amantis litora myrtos," 4. 124. See on E. 7. 62. 'Apertos' suggests the idea of 'apricos,' to which 'aquilonem et frigora' is opposed. He treats soil and climate together, as in l. 51 foll.

114.] 'Extremis domitum cultoribus orbem' = 'extremas orbis partes cultas.' 'Extremis cultoribus' is the dative of the agent. The sentence is closely connected with what follows, the sense being, 'Look at foreign lands, go as far as you will, you will find each country has its tree.'

115.] 'Pictosque Gelonos:' Hor. 2 Od. 20. 19, "ultimi Geloni;" Claud. in Rufin. 1. 313, "Membraque qui ferro gaudet pinxisse Gelonus."

116.] 'Divisae arboribus patriae:' 'their countries are divided *among* trees,' i. e. each tree has its allotted country. 'Sola India,' &c.: comp. 1. 57. 'Sabaeis' in the next line seems to prevent our taking 'India' as a loose name for the whole East, including Aethiopia, and to require us to take as India Proper, though ebony does not grow there alone. As Forb. remarks, the geography of the ancient poets is apt to be vague, especially in the case of countries so far removed.

117.] 'Turea virga:' Pliny (12. 14), after stating that there is great doubt and discrepancy as to the nature of the tree, says "Qui mea aetate legati ex Arabia venerunt, omnia incertiora fecerunt, quod iure mirémur, virgis etiam turis ad nos commeantibus: quibus credi potest, matrem quoque tereti et enodi fruticare trunco."

119.] For the transposition of 'que' in the construction 'que et,' comp. Hor. 3 Od. 4. 18, "ut premerer sacra Lauroque collataque myrto." It is doubtful whether the balsam and acanthus are not meant rather to be distinguished as belonging to different countries, than connected, as belonging to the same. The country of the balsam is by some thought to be Judaea, by others Arabia Felix. The acanthus is attributed both to Egypt and to Arabia. The acanthus is not a herb but a tree, the acacia. Bodaeus a Stapel, cited by Martyn, accounts for 'bacas' by saying that though there are no berries the flowers grow in little balls. Martyn himself understands it of the globules of gum, Keightley of the pods.

120.] 'Lana:' called by Hdt. εἴριον ἀπὸ ξύλου. Pliny 19. 1, "Superior pars Aegypti, in Arabiam vergens, gignit fruticem quem aliqui gossypion vocant, plures xylon, et ideo lina inde facta xylina."

121.] This was the belief long after Virgil's time. Pliny 6. 17, "Seres, lanitio silvarum nobiles, perfusam aqua depectentes frondium canitiem." Silkworms were not known in the Roman empire till the time of Justinian.

122.] Here again Pliny supports Virgil (7. 2), "Arbores quidem" (speaking of India) "tantae proceritatis traduntur ut sagittis superari nequeant." Val. Fl. 6. 76 foll. says the same thing of the forests of Syene. Virgil does not specify the trees, but simply discriminates them from others by their height. India is said to have a

Extremi sinus orbis, ubi aera vincere summum
Arboris haud ullae iactu potuere sagittae?
Et gens illa quidem sumptis non tarda pharetris.
Media fert tristis sucos tardumque saporem
Felicis mali, quo non praesentius ullum,
Pocula si quando saevae infecere novercae,
Miscueruntque herbas et non innoxia verba,

greater variety of forest trees than any other country. Mr. Macleane says, "'Oceano propior' India' seems to mean the jungles of the Malabar coast, running to the depth of many miles at the foot of the Western Ghâts, and abounding in teak and jack trees of an enormous height. I have seen them sixty or eighty feet from the ground to the branches, and there are some higher still. Entire mainmasts are made of a single stem for large ships. The ancients got their pepper from this coast. The jungles in some parts run quite close to the sea." 'Oceano propior' is explained by 'extremi sinus orbis.' It seems to imply the Homeric notion of the ocean as a great stream, encircling the outside of the world. So Catull. 62 (64). 30, "Oceanusque mari qui totum amplectitur orbem."

123.] 'Sinus:' it is hard to ascertain the exact meaning of this word in all the passages where it occurs; but here it seems to mean a deep or remote recess, a nook. Comp. Hor. Epod. 1. 13, "Vel Occidentis usque ad ultimum sinum," where the commentators are not explicit. 'Arboris aera summum vincere,' to overshoot the air at the top of the tree; an apparent confusion between the notion of shooting through the air at the top of the tree, and shooting over the tree. The expression 'aera summum arboris' has been imitated by Val. Fl. 6. 261, "Si quis avem summi deducat ab aere rami;" Juv. 6. 99, "Tum sentina gravis, tum summus vertitur aer." Hom., Od. 12. 83, estimates the height of the mouth of Charybdis by saying that a strong man could not send an arrow up to the top, and Aeschylus applies the same image metaphorically, Supp. 473, and probably Cho. 1033.

125.] 'Non tarda' = 'impigra.' For the Indian archers Keightley refers to Hdt. 7. 65. Heyne, Bryant, and others have suspected the genuineness of this verse, but without cause.

126.] 'Tardum,' 'lingering.' 'Medicum malum' is the citron. 'Mali' is the genitive of 'malum,' not 'malus,' and therefore 'felicis' must mean not 'prolific,' but 'blessed,' as an antidote. Comp. the application of the word to the gods, an association with which 'praesentius' agrees, though we need not suppose that Virgil intended it.

127.] 'Praesens' is 'close at hand,' and hence 'prompt,' 'efficacious,' 'sovereign.'

129.] 'Miscuĕrunt' seems to be used like 'fuĕrunt,' 'tulĕrunt,' 'stetĕrunt, 'dedĕrunt,' though it is also possible that there may be a synizesis of the second and third syllables. The line is repeated 3. 283, and on that account has been suspected by Heyne and other editors. In Med. it appears not in the text, but in the margin. There are many instances in which Virgil wholly or partially repeats in a later poem a line which has appeared in an earlier, and many where the same line is repeated in different parts of the Aeneid, a practice which was doubtless adopted deliberately from Homer; but there is apparently no instance of the recurrence of an entire line in different parts of the Georgics, with the exception of the epic repetition in 4. 550 foll., where see note on v. 551, and only one (1. 494., 2. 513) of a partial repetition, though Lucretius, whom Virgil might have been expected to follow, repeats whole passages. On the other hand, it is certain that the copyists sometimes introduced lines which they remembered to have seen elsewhere; see on 4. 338. Still, as the external evidence against the genuineness of the line is far from strong, and there is nothing inappropriate in the sense, poisons and incantations being frequently connected, it seems decidedly best to retain it. It will then serve as an epexegesis of 'infecere.' With 'miscuerunt verba' comp. the last line of the very obscure epigram attributed to Virgil, 'In C. Annium Cimbrum Rhetorem' (Catalecta 2. 5), "Ista omnia, ista verba miscuit fratri," where the point seems to be that the person attacked, being a suspected fratricide, and also an affected speaker or writer, mixed his strange jargon with the draught with which he poisoned his brother.

Auxilium venit, ac membris agit atra venena.
Ipsa ingens arbos faciemque simillima lauro;
Et, si non alium late iactaret odorem,
Laurus erat; folia haud ullis labentia ventis;
Flos ad prima tenax; animas et olentia Medi
Ora fovent illo et senibus medicantur anhelis.
Sed neque Medorum silvae, ditissima terra,
Nec pulcher Ganges atque auro turbidus Hermus
Laudibus Italiae certent, non Bactra, neque Indi,
Totaque turiferis Panchaia pinguis arenis.
Haec loca non tauri spirantes naribus ignem

130.] Here, as in l. 129, 'ater' seems to contain the double notion of 'black' and 'deadly.' In the former sense it is to be explained either with reference to the colour of the poison itself, "nigri cum lacte veneni," A. 4. 514, or to the colour produced by it on the body, "nigros efferre maritos," Juv. 1. 72.

133.] 'Erat' for 'esset.' Ovid, Amor. 1. 6. 34, "Solus eram si non saevus adesset Amor." The indicative is frequently used for the conjunctive, especially by Tacitus, for the sake of rhetorical liveliness, to show how near the thing was to happening. For instances of the present participle used as a finite verb Wagn. comp. 3. 505, A. 7. 787.

134.] 'Ad prima,' 'in the highest degree.' Comp. Hdt. 6. 13, ἐς τὰ πρῶτα. 'Apprime' is the more usual expression.

135.] 'Foveo' means generally 'to cherish,' either physically or morally. It is one of those words which must be rendered very variously according to the context. Here it denotes a medical application, θεραπεύειν. See on 4. 230.

136—176.] 'For the excellence of its peculiar products, however, no country can rival Italy. It has not the mythical glories of a savage antiquity, but it has more useful characteristics,—corn, wine, oil, flocks, herds, and horses, and a benignant climate, while it is free from the noxious animals and herbs that abound elsewhere. Its cities and rivers, its seas and lakes, its harbours and breakwaters, its mines, its races of men, its heroes, are all its own. I glory in it as my country, and raise in its honour this rural strain, at once old and new.' This celebrated burst of patriotism appears to be Virgil's own. A eulogy on the agricultural capabilities of Italy occurs near the beginning of Varro's work (R. R. 1. 2), and Pliny concludes his Natural History with another. The twenty-second elegy of Propertius' Fourth Book seems to be a direct imitation of this passage in Virgil.

136.] 'Silvae' is generally taken as the genitive after 'ditissima,' a punctuation introduced by Reiske. After much hesitation I have returned to the old interpretation, connecting 'Medorum silvae,' and placing 'ditissima terra' in apposition. Comp. "Alcinoi silvae," v. 87, and "Sunt et Aminaeae vites, firmissima vina," v. 97. It should however be mentioned that Med. has 'regna' as a correction instead of 'terra,' and that Manilius 4. 752 has "Et molles Arabes, silvarum ditia regna." The 'silvae,' according to the punctuation I have adopted, will be the citron-groves; with the other pointing nothing more than general luxuriance in trees seems to be meant.

137.] 'Auro turbidus,' whose mud or sand is gold. Heyne calls it an oxymoron.

138.] 'Bactra' seems to be mentioned merely as a great Eastern power.

139.] 'Panchaia,' the happy island of Euhemerus, is here put for Arabia, near which his fancy placed it. 'Que' is disjunctive. 'Pinguis' appears to refer to the frankincense rather than to the general fertility of the soil.

140.] 'Here is a land where no bullocks breathing fire from their nostrils have ploughed the soil—where no enormous dragon's teeth were ever sown—where no human harvest started up bristling with helms and crowded lances; but teeming corn and the wine-god's Massic juice have made it their own; its tenants are olives and luxuriant herds of cattle.' Lucr. 5. 29, "Et Diomedis equi spirantes naribus ignem."

Invertere satis inmanis dentibus hydri,
Nec galeis densisque virum seges horruit hastis;
Sed gravidae fruges et Bacchi Massicus humor
Inplevere; tenent oleae armentaque laeta.
Hinc bellator equus campo sese arduus infert;
Hinc albi, Clitumne, greges et maxuma taurus
Victima, saepe tuo perfusi flumine sacro,
Romanos ad templa deum duxere triumphos.
Hic ver adsiduum atque alienis mensibus aestas;
Bis gravidae pecudes, bis pomis utilis arbos.
At rabidae tigres absunt et saeva leonum

141.] 'Satis dentibus' is taken by some as dative, as if it were used for 'serendis.' But it is better to take it as an ablative absolute, and regard the passage as a sort of ὕστερον πρότερον. 'Hydri,' the dragon whose teeth were sown by Jason.

142.] 'Seges' is of course connected with 'virum.'

143.] 'Gravidae:' comp. 1. 319, "gravidam segetem." 'Bacchi Massicus humor:' comp. "lacteus humor," Lucr. 1. 258.

144.] Perhaps an imitation of the rhythm of Lucr. 5. 202, "Possedere, tenent rupes, vastaeque paludes." 'Laeta,' 'prolific.' It must be owned that 'armenta' is unnatural after 'tenent oleae,' but it is the reading of all the MSS. 'Sarmenta' and 'arbusta' have been conjectured, but Virgil has already spoken of the vine. After 'oleae' 'que' is inserted in Med. a m. sec., and in some others for the sake of the metre. It was first omitted by Heins. Varro, Festus, and others derive the name 'Italia' from its oxen, ἰταλοί (vituli), and Gell. 11. 1 calls it 'armentosissima.'

145.] 'From this land comes the war-horse that prances proudly over the field of battle.' Comp. A. 3. 537, where four white horses are the first object seen in Italy, and are interpreted as an omen of both war and peace.

146.] Servius quotes Pliny as saying that the water of the Clitumnus made the animals that drank of it white. But the passage (2. 103), as it is read in the MSS., speaks of the water in the 'ager Faliscus,' while the Clitumnus is in Umbria. Virgil speaks of the whiteness as coming from bathing in the stream. Juv. 12. 13 confines himself to the fattening effect of the pastures of Clitumnus.

147.] 'Tuo perfusi flumine sacro:' comp. Enn. Ann. 55, "Teque, pater Tiberine, tuo cum flumine sancto;" and A. 8. 72. So "suo cum gurgite flavo," A. 9. 816, and "Hunc tu, Diva, tuo recubantem corpore sancto Circumfusa super," Lucr. 1. 38. This use of the possessive pronoun and epithet together belongs to the earlier Latin poetry. 'Sacro:' Pliny (Ep. 8. 8) speaking of the sources of the Clitumnus, says, "Adiacet templum priscum et religiosum. Stat Clitumnus ipse, amictus ornatusque praetexta. Praesens numen atque etiam fatidicum indicant sortes. Sparsa sunt circa sacella conplura totidemque Dei."

148.] The white bulls did not lead the way in the procession, but they came earlier than the triumphal car. Dict. A. 'Triumphus.'

149.] 'Here is ceaseless spring, and summer in months where summer is strange; twice the cattle give increase, twice the tree yields its service of fruit.' 'Ver' and 'aestas' are of course used loosely. The meaning is that there is verdure all the year, and warmth in the winter months. Lucr. 1. 180, "Quod si de nihilo fierent, subito exorerentur Incerto spatio atque alienis partibus anni." Virgil may have had the expression of Lucr. in his eye when he said that Italy really enjoyed that which Lucr. gives as a derangement of nature.

150.] It is not quite clear whether 'pomis' is the dat. or abl. If the former, it must = 'pomis creandis.' The latter is supported by Ovid, M. 3. 212, "Et pedibus Pterelas et naribus utilis Agre." Keightley refers to Varro 1. 7, where the apple-trees at Consentia in Bruttium are said to bear twice, as the probable origin of Virgil's statement.

151.] For 'rabidae' some MSS. give 'rapidae,' which would be supported by Lucr. 4. 712, "Nenu queunt rapidi contra constare leones," where, however, Lach-

Semina, nec miseros fallunt aconita legentis,
Nec rapit inmensos orbis per humum, neque tanto
Squameus in spiram tractu se colligit anguis.
Adde tot egregias urbes operumque laborem,
Tot congesta manu praeruptis oppida saxis,
Fluminaque antiquos subterlabentia muros.
An mare, quod supra, memorem, quodque adluit infra?
Anne lacus tantos? te, Lari maxume, teque,
Fluctibus et fremitu adsurgens Benace marino?
An memorem portus Lucrinoque addita claustra
Atque indignatum magnis stridoribus aequor,
Iulia qua ponto longe sonat unda refuso
Tyrrhenusque fretis inmittitur aestus Avernis?

mann reads 'rabidi,' asserting that 'rapidus' cannot mean 'rapax.' See on E. 2. 10. 'Saeva leonum semina' is an imitation of "triste leonum Seminium," Lucr. 3. 741.

152.] There is aconite in Italy, according to Dioscorides 4. 78. Virgil's statement, therefore, is not accurate. But it is vain to attempt to save his credit, as Servius and others have done, by laying the stress on 'fallunt,' as the context clearly requires an assertion of freedom from poisonous herbs. 'Legentis' is the subst. Comp. G. 1. 193, "Semina vidi equidem multos medicare serentis." So 'medentes' and 'canentes' in Lucretius, 'amantes,' 'nocentes,' 'balantes,' 'salutantes,' &c.

153.] 'Tanto tractu,' 'that vast train,' which he has elsewhere. Virgil appears to be thinking exclusively of the huger serpents.

155.] 'Think, too, of all those noble cities and trophies of human toil, all those towns piled by man's hand on precipitous rocks, and the rivers that flow beneath their time-honoured walls.' 'Operumque laborem' occurs again A. 1. 455. 'Laborious or mighty works,' such, perhaps, as those of the Etruscan cities.

156.] 'Praeruptis saxis congesta' is a specific description of the position of many of the Italian towns. The addition of 'manu' here implies labour, as elsewhere violence (3. 32), or care (3. 395), the general notion being that of personal exertion. Hence its frequent use with 'ipse.'

157.] This might seem to be merely a picture of the situation of some of the old cities of Italy, but the mention of seas and lakes immediately following shows that Serv. is right in supposing a special reference to the usefulness of the rivers. 'Antiquos,' however, appears to be chiefly a pictorial epithet.

158.] An amplification of 'mare superum' and 'inferum.'

159.] 'Lari,' Lago di Como.

160.] 'Benace,' Lago di Garda. 'Adsurgens,' &c., 'heaving with the swell and the roar of ocean.' Comp. Val. Fl. 3. 476, "intortis adsurgens arduus undis," and A. 1. 539, "subito adsurgens fluctu nimbosus Orion."

161.] The Avernus and the Lucrinus were two small land-locked pools on the Campanian coast between Misenum and Puteoli. Agrippa united them, faced the mound which separated the Lucrinus from the sea with masonry, and pierced it with a channel for the admission of vessels, B.C. 717. To this double haven he gave the name of the Julian in honour of his patron's house. See Merivale, Hist. vol. iii. pp. 247 foll. Horace's mention of the work is well known: "sive receptus Terra Neptunus classis Aquilonibus arcet, Regis opus" (A. P. 63 foll.). 'Claustra' refers to the strengthening by masonry of the original mound which separated the Lucrinus from the sea.

162.] 'Indignatum,' 'chafing at the barrier.' Philarg. refers the words to a particular storm which occurred while the work was going on, and which was regarded as a prodigy, being accompanied with the sweating of an image at Avernus.

163.] 'Refuso,' 'beaten back.' 'Iulia unda' = 'unda Iulii portûs,' which resounds with the noise of the sea beating against its outer barrier.

164.] 'And the Tyrrhenian billows come foaming up into the channel of Avernus.' 'Fretis' seems to refer to the passage made

Haec eadem argenti rivos aerisque metalla
Ostendit venis, atque auro plurima fluxit.
Haec genus acre virum, Marsos, pubemque Sabellam,
Adsuetumque malo Ligurem, Volscosque verutos
Extulit, haec Decios, Marios, magnosque Camillos,
Scipiadas duros bello, et te, maxume Caesar,
Qui nunc extremis Asiae iam victor in oris
Inbellem avertis Romanis arcibus Indum.
Salve, magna parens frugum, Saturnia tellus,

between the two lakes, of which Avernus was the more inland, so that the sea is supposed to issue through the channel mentioned on v. 161, mix with the waters of the Lucrine, and thence flow into the Avernus. It is possible, too, that 'fretis,' which is properly applied to the sea, may be used proleptically of the Avernus as the receptacle of sea-water. In any case a contrast seems intended between 'Tyrrhenus' and 'Avernis,' the effect of the work of Agrippa being to mingle two distant waters.

165.] Lucr. 5. 1255, "Manabat venis ferventibus in loca terrae Concava conveniens argenti rivus et auri." These lines, however, refer to the actual liquefaction of the metals by a conflagration. 'Rivos' and 'fluxit' denote not streams but stream-like threads. 'Auro plurima fluxit' has, however, been supposed to mean the gold found in the Po, which is mentioned by Pliny 33. 4. In the same passage he speaks of Italy as abounding in metals, if the senate had not forbidden the working of the mines; and so at the conclusion of his Natural History, in the passage mentioned above on vv. 136—176, he says "Metallis auri, argenti, aeris, ferri, quamdiu libuit exercere, nullis cessit." 'Venis,' 'in its veins.' The perfects 'ostendit' and 'fluxit' may possibly point to the discontinuance of working the mines, though they need only mean 'it has been known to display,' &c.

167.] 'Genus acre virum' refers to all that follows. 'Marsos:' Appian, B. C. 1. 46, Οὔτε κατὰ Μάρσων οὔτε ἄνευ Μάρσων γενέσθαι θρίαμβον. 'Pubem Sabellam,' the Samnites. The name Sabellians was a general one, including the various tribes supposed to have issued from the Sabines, as well the Marsians and Pelignians as the Samnites and Lucanians. Niebuhr, Hist. vol. i. p. 91.

168.] 'Malo,' 'hardship.' 'Verutos:' comp. A. 7. 665, "veruque Sabello." The regular name appears to be 'verutum.' It was a short dart used by the light infantry of the Roman army, and originally borrowed from the Sabines and Volsci. Lipsius conjectured 'veruto;' but the conjunction of 'malo' and 'veruto' would be very flat.

169.] All these heroes saved Rome in extreme peril, the Decii from the Latins, Marius from the Cimbri, Camillus from the Gauls, the Scipios from Carthage; and so Octavianus saves her from her enemies in the East.

170.] The form 'Scipiades' had been already used by Lucilius. So Lucretius calls Memmius 'Memmiades' for metrical reasons. The combination of the Roman family name with the Homeric patronymic produces rather a hybrid effect, especially as there is nothing in the family name itself to distinguish the son from the father. As Virgil is using the plural, we might have expected him to have talked of the 'gens Julia' instead of individualizing Octavianus; but the love of variety and the desire to pay a higher compliment doubtless led him to express himself as he has done.

171.] These lines refer to the battle of Actium, in which Octavianus rolled back the tide of Eastern invasion from the west, and the triumphal progress which he afterwards made as conqueror through Syria, Palestine, and Asia Minor. Comp. A. 8. 685—728. 'Inbellem' has given some trouble to the commentators, but it is a mere epithet of national contempt for the vanquished.

172.] 'Romanis arcibus' is Rome itself. Comp. A. 4. 234, "Ascanione pater Romanas invidet arcis?" 10. 12, "Cum fera Carthago Romanis arcibus olim Exitium magnum atque Alpis inmittet apertas;" 'arces' probably being the hills, as in v. 535 of this book. It was the prospect of an Oriental despotism at Rome which exasperated the national sentiment. Comp. Hor. 1 Od. 37. 6 foll., Prop. 4. 11. 41 foll.

173.] 'Hail to thee, land of Saturn, mighty mother of noble fruits and noble men! For thee I essay the theme of the glory and the skill of olden days: for thee I adventure to break the seal of those hal-

Magna virum; tibi res antiquae laudis et artis
Ingredior, sanctos ausus recludere fontis,
Ascraeumque cano Romana per oppida carmen.
Nunc locus arvorum ingeniis; quae robora cuique,
Quis color, et quae sit rebus natura ferendis.
Difficiles primum terrae collesque maligni,
Tenuis ubi argilla et dumosis calculus arvis,
Palladia gaudent silva vivacis olivae.
Indicio est tractu surgens oleaster eodem
Plurimus et strati bacis silvestribus agri.
At quae pinguis humus dulcique uligine laeta,

lowed springs, and sing the song of Ascra through the towns of Rome.' 'Saturnia' gives the idea of mythical greatness. See Evander's speech A. 8. 314 foll.

174.] 'Res antiquae laudis,' things which have been from antiquity the subject-matter of praise and art. 'Artis,' the art of agriculture. Comp. 1. 122, "primusque per artem Movit agros." 'Laudis:' comp. the opening of Cato, De Re Rust. "Virum bonum cum laudabant [maiores nostri], ita laudabant bonum agricolam bonumque colonum. Amplissime laudari existimabatur qui ita laudabatur." Possibly the words may refer to 'Saturnia tellus,' and the mythical glories of agriculture under Saturn. 'Tibi,' not 'ingredior,' is the emphatic word. He has already entered on the subject.

175.] 'Sanctos ausus recludere fontis' is from the Lucretian "iuvat integros accedere fontis Atque haurire" (1. 927); but Virgil introduces a religious notion. He is the first that has been thought worthy to unseal the holy spring. Comp. below, v. 476, and Prop. 4. 1. 3, "Primus ego ingredior puro de fonte sacerdos Itala per Graios orgia ferre choros."

176.] 'Ascraeum,' &c.: 'I am a Roman Hesiod,' is what Virgil means to say. Comp. 3. 11 note. In E. 6. 70 Hesiod is called 'Ascraeus senex.' Comp. 'Syracosio versu,' ib. 1, for 'Theocritean.'

177—183.] 'Now for the genius of the different soils. A hilly soil of marl and gravel is the soil for the olive.'

177.] 'Robora' = 'vires.' Comp. 1. 86, "Sive inde occultas vires et pabula terrae Pinguia concipiunt."

178.] 'Quis color,' 'what is its distinguishing colour.' See below, vv. 203—255. 'Natura:' comp. "Quippe solo natura subest," v. 49. 'Natural power.' 'Rebus ferendis:' comp. v. 9 above. 'Nunc locus arvorum ingeniis:' supply 'dicendum est,' on which 'quae robora,' &c. depends.

179.] 'Difficiles,' opp. to 'facilis,' below, v. 223. 'Malignus' opp. to 'benignus.' Comp. A. 6. 270, "lunae sub luce maligna," and Hor. 2 Ep. 1. 209, "laudare maligne." Comp. also Pliny, Ep. 2. 17, "Quarum arborum illa vel maxime ferax est terra, malignior ceteris." Both 'difficilis' and 'malignus' are metaphorical, as we might say 'churlish' and 'niggard.'

180.] 'Tenuis,' 'lean,' 'hungry.' 'Argilla:' Col. 3. 11 speaks of "creta qua utuntur figuli quamque nonnulli argillam vocant" as being in itself unfavourable to production. There are three signs of a 'terra difficilis et maligna'—'argilla,' 'dumi,' and 'calculus.' Cato's precept (6) is "Qui ager frigidior et macrior erit, ibi oleam Licinianam seri oportet."

181.] As the olive is slow of growth (v. 3 note), so it is longlived. Pliny 16. 44 speaks of it as an allowed fact that olives live two hundred years. 'Silva' seems to have no particular force, a sort of ornamental variety for 'arbore.'

182.] The presence of the wild olive shows that the soil is good for the cultivated. The 'oleaster,' as Martyn remarks, is not to be confounded with the plant cultivated in our gardens under that name, which is more properly called 'eleagnus.'

183.] With the picture comp. E. 7. 54. 'Silvestribus' here is used strictly, opp. to 'felicibus.'

184—194.] 'A rich and moist slope, with a southern aspect, is the soil for vines.'

184.] 'Dulci uligine:' Col. 2. 9 says, "solet autem salsam nonnunquam et amaram uliginem vomere terra, quae quamvis matura iam sata, manante noxio humore, corrumpit." In 11. 3, § 37, he says that 'dulcis uligo' is best secured by planting near a spring.

Quique frequens herbis et fertilis ubere campus—
Qualem saepe cava montis convalle solemus
Despicere; huc summis liquuntur rupibus amnes,
Felicemque trahunt limum—quique editus austro,
Et filicem curvis invisam pascit aratris:
Hic tibi praevalidas olim multoque fluentis
Sufficiet Baccho vitis, hic fertilis uvae,
Hic laticis, qualem pateris libamus et auro,
Inflavit cum pinguis ebur Tyrrhenus ad aras

185.] 'Frequens herbis:' comp. Ov. Her. 16. 54, "locus piceis ilicibusque frequens;" Tac. A. 4. 65, "quod talis silvae frequens fecundusque esset." 'Ubere' seems to be merely a metaphor from the breast as the source of nourishment.

186.] 'Such as we often see at the bottom (or on the side) of a mountain hollow.' Heyne, following Heins., reads 'dispicere' from several MSS., including the Gudian. But that word seems to be used rather of a penetrating than of a wide gaze.

187.] 'Liquuntur' is constructed like 'fluunt,' as in Stat. Theb. 5. 618, "in volnera liquitur imber," comp. by Forb. 'Huc' is used where in a regularly constructed sentence we should expect 'quo.' The sentence gives the reason for the moisture of land so placed.

188.] 'Felicem limum' forms a contrast to 'tenuis argilla.' 'Quique editus austro' is to be coupled with 'quique frequens herbis,' not explained with Heyne, "aut qualem eum campum videmus, qui editus austro." 'Editus austro,' 'rising to the south.' 'Editus' is not = 'expositus,' but has its natural signification, and 'austro' is nearly = 'ad austrum.' Comp. 'caelo educere,' A. 2. 186, Col. 3. 1, "optumum est solum nec campestre nec praeceps, simile tamen edito campo;" 3. 2, "vinum ... iucundius afferunt collina quae magis exuberant aquiloni prona, sed sunt generosiora sub austro;" in which last passage 'aquiloni prona' also illustrates the construction of 'editus austro.' Authorities were divided as to the best aspect for a vineyard; see on v. 298.

189.] 'Filicem,' the female fern or brake, according to Martyn. Some of the early editors have read 'silicem,' which would agree with Col. 3. 11, but 'filicem,' besides its MS. authority, is supported by Pliny 17. 4, and suits 'pascit' better.

190.] 'Fluentis:' comp. above, v. 100.

191.] 'Fertilis uvae' like "Fertilis frugum pecorisque," Hor. Carm. Saec. 29, 'fertilis,' like 'ferax,' being the verbal of 'fero.'

192.] 'Pateris et auro.' There seems no objection to explaining this and similar expressions (if it can be called an explanation) by what is termed Hendiadys, so long as we bear in mind that such figures are not so much rules which the poets followed, as helps devised by the grammarians for classifying the varieties of language in which the poets indulged. The word Hendiadys indeed amounts to no more than a statement of the fact that two words are used to express one thing. We might have had either 'pateris' or 'auro' separately; but the poet chooses to use both. Such a redundance of expression is common enough in poetry, e. g. in this very passage 'hic fertilis uvae, Hic laticis, qualem,' &c. are only two ways of saying that the soil bears good vines. Early poets are prone to it from simplicity, later from a love of ornament; but whatever the reason, it is one of the most obvious of the poet's resources. The feeling which prompts its use in the particular case must vary according to circumstances, and no single rationale, such as that which supposes the second noun in the hendiadys to be epexegetical (Bryce on A. 1. 2), will cover the instances which have to be dealt with. The relation between the two nouns may be sometimes described as that of attribute and subject, sometimes as that of a whole and its part, &c., but no general rule can be laid down, except that the two nouns, while representing the same thing, seem commonly to represent distinct aspects of it, so as not to run into simple tautology. For this reason they may generally be combined in translation, being resolved into a noun with its epithet, or a noun with another in the genitive, as here, 'golden bowls,' or 'bowls of gold.' The best wines were naturally those that were used in libations. Comp. v. 101 above, E. 5. 71. For the use of the 'patera,' a kind of saucer, in libations, see Dict. A. s. v.

193.] 'Pinguis Tyrrhenus:' comp. Catull. 37 (39). 11, "Aut pastus (parcus) Umber aut obesus Etruscus." Serv. explains

Lancibus et pandis fumantia reddimus exta.
Sin armenta magis studium vitulosque tueri,
Aut fetus ovium, aut urentis culta capellas,
Saltus et saturi petito longinqua Tarenti,
Et qualem infelix amisit Mantua campum,
Pascentem niveos herboso flumine cycnos:
Non liquidi gregibus fontes, non gramina deerunt,

'pinguis,' "victimarum scilicet carnibus." 'Ebur,' an ivory pipe: comp. 1. 480, "maestum inlacrimat templis ebur," and the use of 'auro' just above. Pliny 16. 36 speaks of the "sacrificae tibiae Tuscorum," which however he says were made of box-wood. Prop. 5. 6. 8 has a sacrificial pipe of ivory, though it is a Phrygian one. Perhaps a pipe strengthened with ivory rings is meant. Dict. A., 'Tibia.' The custom of employing pipes at sacrifices was Greek as well as Roman; but as pipers appear to have existed at Rome from the earliest times, it is sufficiently probable that, like actors, they were imported from Etruria, where from the works of art we know every description of musical instrument to have been in use. (Dict. A., 'Roman Music.') 'Tyrrhenus' then may mark the original extraction of the order, for such they may be called, having been actually incorporated into a college (Val. Max. 2. 5).

194.] 'Pandis,' either 'curved,' 'deep,' or 'bowed beneath the weight of the entrails.' "Pandos autumni pondere ramos," Ovid. Met. 14. 660; "rotundas Curvet aper lances," Hor. 2 Sat. 4. 40. On the other hand "cavas lances" occurs in Martial 11. 31. 19. Med. a m. pr. and another MS. give 'patulis.' 'Fumantia,' 'reeking.' Serv. however speaks of the entrails as boiled before being offered. 'Reddere' is said by Serv. to be the technical word for laying the entrails on the altar. Stat. Theb. 4. 466, "Semineces fibras et adhuc spirantia reddit Viscera;" Tac. H. 4. 53, "Lustrata suovetaurilibus area et super caespitem redditis extis."

195—202.] 'For grazing choose a country like the lawns of Tarentum and the plain of Mantua.'

195.] 'Tueri:' comp. Col. 6. 3, "Tueri armentum paleis," from which and other passages 'tueri' seems to have the meaning of 'sustentare.' A more general sense however is perhaps recommended by the parallel use of the word 3. 305. For 'studium tueri' see on 1. 21, 213. 'Armenta' includes horses and oxen. 'Vitulos' probably has special reference to the breeding.

196.] The goat was held, either by its bite, or by something poisonous in its saliva, to kill crops and trees, especially vines and olives. Comp. Varr. 1. 2. 17, 18, 19, whence it appears that certain laws which he calls 'leges colonicae' forbade goats to be kept 'in agro surculario,' i. e. where vines, olives, or other trees were planted. See also vv. 378 foll. 'Urentis,' causing to wither, killing: comp. 1. 77. 'Culta' = 'sata.' Med. and other MSS. give 'ovium fetus' unmetrically: the Canon. MS., 'ovium fetum.'

197.] 'Saturi,' 'rich.' Pers. 1. 71, "rus saturum;" Seneca, N. Q. 5. 9, "Locos ob humidam caeli naturam saturos et redundantis." Some MSS., including Med., give 'Satyri,' which seems to have been introduced by those who thought with Probus that the word, like 'Satureianus,' Hor. 1 S. 6. 59 (Macleane's note) was the adj. from 'Saturium' or 'Satyrium' in Calabria. For the fertility of the Ager Tarentinus see Hor. 2 Od. 6. 10 foll. 'Longinqua Tarenti:' comp. 'caerula ponti.' 'Longinqua' would of course have more force, if we could suppose Virgil, at least at the time of writing this passage, to have been at Mantua rather than Naples.

198.] 'The plain which Mantua lost' in the assignment of lands mentioned in E. 1 and 9.

199.] E. 9. 27—29, "Vare, tuum nomen, superet modo Mantua nobis, Mantua vae miserae nimium vicina Cremonae, Cantantes sublime ferent ad sidera cycni." 'Herboso flumine,' the Mincius. Comp. E. 7. 12 and A. 10. 205.

200.] 'Deerunt,' a dissyllable, like 'deesse' in Lucr. 1. 43, "Talibus in rebus communi deesse saluti." So 'deerit,' A. 7. 262, and 'deest,' A. 10. 378. 'Desunt,' which is said to be in Pal., was the reading before Heins. The variation is perhaps accounted for by the Med. spelling 'derunt,' which agrees with the precept of Velius Longus, p. 2227, quoted and followed by Lachmann on Lucr. 1. c., that 'de' in composition 'inminuitur' before a vowel.

Et, quantum longis carpent armenta diebus,
Exigua tantum gelidus ros nocte reponet.
Nigra fere et presso pinguis sub vomere terra,
Et cui putre solum,—namque hoc imitamur arando—
Optuma frumentis; non ullo ex aequore cernes
Plura domum tardis decedere plaustra iuvencis;
Aut unde iratus silvam devexit arator
Et nemora evertit multos ignava per annos,
Antiquasque domos avium cum stirpibus imis
Eruit; illae altum nidis petiere relictis;
At rudis enituit inpulso vomere campus.

201, 202.] 'Nay, all that your herds can devour on a summer's day will be replaced by the cold fresh dew of one short night.' This of course is an exaggeration. But Varro 1. 7 quotes a statement that in the plains of Rosea in the ager Reatinus a pole left lying on the ground one day was overgrown by the next. 'Longis diebus' and 'exigua nocte' are of course opposed. For 'reponet' the Med. and one other MS. have 'reponit.' Plaut. Pers. 1. 1. 37, "Ut mihi des nummos. . . . Quos continuo tibi reponam hoc triduo."

203—225.] 'For corn-crops a dark, rich, crumbling soil is the best, or ground lately cleared of trees. Gravelly soils yield but scantily—tufa and marl are infested by snakes. But a grassy soil which imbibes and exudes moisture readily will be good for every thing, whether vines, olives, pasture, or corn.'

203.] 'Nigra,' called 'pulla' by Cato 151 and Col. 2. 10, § 18, &c. "This is the colour of the land in Campania, and indicates the presence of decayed animal and vegetable matter" (Keightley). 'Presso,' &c., 'which shows itself fat when the ploughshare is driven into it.' "Depresso aratro," 1. 44. 'Fere' goes with 'optuma frumentis.'

204.] 'Putris' is clearly 'crumbling.' Of 'pinguis' Virgil says below, v. 250, that it sticks to the fingers like pitch. It is hard therefore to see how the same soil can be both 'pinguis' and 'putris.' Yet Col. 2. 284, after referring to this passage, distinctly speaks of the best land as at once 'pinguis' and 'putris,' and of the next best as 'pinguiter densus,' at the same time adopting, in a later part of the chapter, Virgil's definition of 'pinguis' just referred to. The reference however may be merely to the greasy look of the ground when turned up, before it has been dried by the sun.

'Namque hoc imitamur arando:' Col. (5. 4. 2) quotes this line as meaning that the natural character of the soil actually saves the manual labour of artificially loosening the earth ('pastinatio').

206.] 'Tardis,' from the load they are drawing. 'Tardis iuvencis' might perhaps be taken as an abl. of the agent, construing 'decedere' as a neuter passive. But it is better to take it as a modal ablative, or ablative of circumstance.

207.] The meaning is that ground lately cleared is another kind of soil which is good for corn. 'Aut' then refers grammatically either to the sentence 'nigra fere,' &c., or to 'non ullo ex aequore,' &c., the sense being the same either way. In the one case we supply 'optuma frumentis,' in the other 'quam ex illo aequore, unde,' &c. Pliny (17. 4) denies the universal truth of this and most of the following signs. 'Iratus,' at the wood cumbering the ground. There is a slight reference to 'ignava' in the next line. 'Devexit,' 'carted away.'

208.] 'Unde' governs 'devexit' only, 'evertit' and 'eruit' being in material, but not in formal connexion with the previous clause. Comp. A. 4. 263, "dives quae munera Dido Fecerat et tenui telas discreverat auro."

209.] "Frondiferasque domos avium," Lucr. 1. 18.

210.] 'Petiere:' the tense does not denote rapidity, like 'fugere ferae,' 1. 330, and 'exiit' above, v. 81, but is determined by that of the preceding verbs.

211.] Pliny (17. 5) uses the words 'illa post vomerem nitescens,' and quotes Hom. Il. 18. 547 for an actual shining appearance of the earth after the plough, though he mistakes that passage, the point of which is the supernatural appearance of blackness in gold, not the natural appearance of brightness in the earth. But it is safer to refer

Nam ieiuna quidem clivosi glarea ruris
Vix humilis apibus casias roremque ministrat;
Et tofus scaber, et nigris exesa chelydris
Creta negant alios aeque serpentibus agros
Dulcem ferre cibum et curvas praebere latebras.
Quae tenuem exhalat nebulam fumosque volucris,
Et bibit humorem, et, cum volt, ex se ipsa remittit,
Quaeque suo semper viridis se gramine vestit,
Nec scabie et salsa laedit robigine ferrum,
Illa tibi laetis intexet vitibus ulmos,
Illa ferax oleae est, illam experiere colendo

'enituit' to the trim appearance of the newly reclaimed land, or perhaps of the rising crops, a sense supported by Attius in Cic. Tusc. 2. 5, "Probae etsi in segetem sunt deteriorem datae Fruges, tamen ipsae suapte natura enitent," and by l. 153 above, "nitentia culta." 'Enituit,' like the preceding perfects, is aoristic. 'At' is ὁ ὀΐ, as 'illae' is αἱ μέν. The birds fly and the field on which they lived so long brightens under cultivation.

212.] He gives the reason why he recommends ground such as he has been mentioning—because soil of a contrary character is far less productive. 'Nam—quidem,' 'for as for gravel.' 'Quidem' is nearly γε.

213.] 'Casias:' see E. 2. 49. 'Rorem,' 'rosemary,' as in Pliny 24. 11. He mentions the bees as being part of a husbandman's care, anticipating, as it were, Book 4.

214.] 'Tofus:' this is the orthography of the Med. and other MSS. Others write 'tophus.' It is a sort of volcanic sandstone, 'tufa.' Pliny 17. 4 and Col. 3. 11 say that soil where 'tufa' is found is not necessarily to be condemned. 'Chelydri,' a venomous snake of amphibious nature, mentioned in Lucan 9. 711, where they are described as 'tracti via fumante chelydri.' The name water-tortoise (χέλυς ὕδωρ) referred to the hardness of the skin.

215.] 'Creta' is generally rendered 'chalk;' but Col. in a passage referred to on v. 180 identifies it with "argilla, qua utuntur figuli." For the notion that it was eaten by certain creatures Keightley refers to Front. in Geop. 7. 12. The old commentators put a stop after 'creta,' connecting 'tofus' and 'creta,' like 'glarea,' with 'ministrat,' and understanding 'negant' 'men deny,' or as Serv. gives it more specifically, "negant: Nicander et Solinus, qui de his rebus scripserunt." Virgil means that the presence of tufa and marl is a sign that snakes haunt the place.

216.] 'Dulcem' is to be taken strictly; ἔστι γὰρ γλυκεῖα, Geop. l. c. 'Aeque' goes with 'ferre' and 'praebere.' 'Curvas' relates to the shape of the snake.

217.] 'Fumos' is the same thing as 'nebulam,' 'steam,' which rises in a thin cloud. 'Volucris' is equivalent to 'tenuis,' as 'lentus' or 'tardus' applied to vapour (A. 5. 682) is to 'spissus.'

218.] 'Ex se ipsa remittit' may refer to exhalations, like the preceding verse, or to exudations.

219.] The best MSS., including Med. and Rom., place 'semper' before the adjective. 'Viridis' is the reading of only one MS. But where one word ended and the next began with 's,' a transcriber might naturally join the words, and write one 's' instead of two, as is frequently the case in Med., so that 'viridise' may have stood for either 'viridis se' or 'viridi se.' 'Viridis' then will be taken closely with 'vestit,' as if it had been 'viridem.' Wagn. compares A. 1. 314, "mater sese tulit obvia," and other passages.

220.] The 'scabies' is the effect of the 'robigo' on the surface of the iron; "scabra robigine," l. 495. 'Salsa,' because the same saltness which would rust iron would be unfavourable to produce: see vv. 237 foll. It is opposed to 'dulci ulligine laeta,' v. 184. Pliny, 17. 4, says, "ferro omnis [terra] robiginem obducit."

221.] The emphatic words are 'laetis vitibus.' In prose it would be 'illa feret laetas vites quae ulmis intexantur.'

222.] 'Oleae:' this is the reading of Med. and of the old editions. Heins. from the Rom. and the majority of MSS., supported by Nonius Marcellus and Arusianus Messius, restored 'oleo.' If this is the true reading it should be construed as the

Et facilem pecori et patientem vomeris unci.
Talem dives arat Capua et vicina Vesevo
Ora iugo et vacuis Clanius non aequus Acerris.
Nunc, quo quamque modo possis cognoscere, dicam.
Rara sit an supra morem si densa requires,
Altera frumentis quoniam favet, altera Baccho,
Densa magis Cereri, rarissima quaeque Lyaeo:
Ante locum capies oculis, alteque iubebis
In solido puteum demitti, omnemque repones
Rursus humum, et pedibus summas aequabis arenas.
Si deerunt, rarum, pecorique et vitibus almis
Aptius uber erit; sin in sua posse negabunt
Ire loca et scrobibus superabit terra repletis,

abl., on the analogy of 'fertilis' and 'fecundus.'

223.] 'Facilem pecori:' 'facilis' seems here to be a metaphor from personal character, and nearly equivalent to 'commodus,' which is joined with 'patiens' in Hor. A. P. 257. 'Well-natured to cattle.' See on 4. 272, "facilis quaerentibus herba."

224.] 'Vesevus' is properly an adjective. Where used as a substantive it is 'Vesevus mons.'

225.] Gellius (7. 20) has a story that Virgil first wrote 'Nola iugo,' and changed it because the people of Nola would not allow him to bring water to his land. We can scarcely argue in support of 'Nola' from the topographical character of the passage, because that is satisfied by 'Vesevo.' 'Non aequus,' because it overflowed Acerrae. 'Clanius' is of course put for the country through which it runs, like 'Hydaspes,' 4. 212. 'Vacuis' does not seem to mean 'unpeopled by inundations,' as Serv. takes it, but simply 'thinly peopled,' like "vacuis Cumis," Juv. 3. 2; "vacuis Ulubris," Id. 10. 102.

226—258.] 'To tell close soil from loose, sink a pit, throw the earth in again, stamp it down, and see whether it exceeds or falls short. To tell bitter soil, put some in a basket, mix it with fresh water, and taste what trickles through. To tell rich soil, handle it and see whether it crumbles or sticks to the fingers. Moist soil shows itself by the luxuriance of its herbage. Heavy and light soils tell their own tale. Black and other colours speak to the eyes. Cold soils are hard to detect, except by the presence of firs, yews, and ivy.' In the preceding account of the soils Virgil has to a certain extent anticipated the question how to ascertain them, e. g. vv. 180, 185, 212 foll., while in the present paragraph he has still something to add about the aptitudes of each (vv. 228, 229. 239, 240, &c.); but the awkwardness of this want of arrangement can hardly be said to be felt in poetry.

226.] For 'quo quamque' Rom. and others of Pierius' MSS. read 'quocumque,' which Jahn adopts, understanding an acc. from the context.

227.] 'Requiras' is the common reading. 'Requires' was restored by Wagn. from the first reading of Med., three other MSS., and the Dresden Servius, and agrees well with 'capies.' 'Si' is obviously out of its place, so that with the common reading it would cause some ambiguity, as it might be taken with 'sit' in the sense of 'whether.' 'Supra morem' is not to be pressed, as if it meant 'excessively.' The meaning evidently is whether the earth in question is looser or stiffer than the average. Serv. says of these lines, "Illi autem versus incomparabiles sunt: tantam habent sine aliqua perissologia repetitionem."

229.] 'Magis' seems to belong to 'densa.' This answers best to 'rarissima quaeque.'

230.] 'Ante locum capies oculis' is explained by 'in solido,' which gives the reason for the choice.

231.] 'In solido,' where the experiment may be fairly tried, which it could not be if the ground was hollow.

232.] 'Pedibus summas aequabis arenas' = 'recalcare,' Col. 2. 2.

234.] 'Uber' is a laudatory synonym for 'solum.'

235.] 'Scrobibus:' 'scrobes' is here used as a synonym for 'puteus;' rather loosely, for 'scrobes' as a general rule were excavations longer than they were broad,

Spissus ager; glaebas cunctantis crassaque terga
Exspecta, et validis terram proscinde iuvencis.
Salsa autem tellus et quae perhibetur amara—
Frugibus infelix ea, nec mansuescit arando,
Nec Baccho genus, aut pomis sua nomina servat—
Tale dabit specimen: Tu spisso vimine qualos,
Colaque prelorum fumosis deripe tectis;
Huc ager ille malus dulcesque a fontibus undae
Ad plenum calcentur; aqua eluctabitur omnis

such as a trench for vines, or a grave. Col. 5. 5 allows, as an exception, the 'scrobs' for vines to be as broad as it is long. 'Scrobibus' is the plural for the singular. 'Superabit' = 'supererit.' The word as used intransitively seems first to mean 'to be superior,' hence 'to be in excess,' and lastly 'to remain over,' without the notion of excess, as in E. 9. 27, "superet modo Mantua nobis," &c. Possibly here there may be the further notion of elevation in the soil, which would fall under the first of the meanings given, as in Statius, Theb. 4. 458, "Quamquam infossus humo superat tamen agger in auras." In v. 314 below the third meaning seems to be chiefly intended; in v. 330 the first or second, though the distinction of shades is not always easy. A further doubt about the sense of the word will meet us A. 1. 537., 2. 311. Pliny throws doubt on the practicability of this test (17. 4), "Scrobes quidem regesta in eos nulla complet, ut densa atque rara ad hunc modum deprehendi possit."

236, 237.] The epithets 'cunctantis,' 'crassa,' 'validis,' should be brought out in translation, being such as would be expressed in Greek by the position of the adjective either before the article or after the substantive. 'Prepare yourself for resistance in the clods, and stiffness in the ridges, and let the oxen with which you break up the ground be strong.' 'Proscinde,' 1. 97.

238.] Pliny 17. 4 gives a more favourable view of this kind of soil: "Salsae terrae multo melius creduntur, tutiora a vitiis innascentium animalium." 'Perhibetur' seems to denote that 'amara' is a common epithet of soils. Diophanes in Geopon. 5. 7, recommending a similar test of soil to Virgil's, speaks of *τὴν γεῦσιν πικρὰν ἢ ἁλμυράν*.

239.] On the whole I have preferred (with Jahn and Keightley) Wakefield's punctuation to that commonly adopted, which makes the parenthesis begin after 'infelix.' The metrical harshness introduced by the former is not unpleasing as a variety, and is compensated by the improvement in the sense, 'ea' being thus made the subject of a bona fide parenthesis, giving the reason why a salt soil is to be avoided, not of one which is a mere expansion of what has been said before. In any case 'frugibus' seems to be used generally of the fruits of the earth, as in v. 173, not specially of corn. 'Infelix' = 'infecunda.' 'Frugibus' is the dat. Sall. Jug. 17, "ager frugum fertilis, bonus pecori, arbori infecundus." Had it been 'felix' instead of 'infelix,' we might more properly have taken 'frugibus' as the abl. 'Arando' = 'aratione:' see on E. 8. 71. With 'mansuescit arando' comp. Lucr. 5. 1368, "fructusque feros mansuescere terra Cernebant indulgendo blandeque colendo," where Lachmann's conj. 'terram' seems needless.

240.] 'Genus' is best illustrated by the adj. 'generosus.' In such a soil the vine 'degenerates.' So we apply the words 'race,' 'racy,' to wine. 'Nomina,' 'name' for 'character.' Both this and 'genus' are metaphors from nobility. Cato 25, "Sicque facito studeat bene percoctum siccumque legere, ne vinum nomen perdat." 'The grape is not kept true to its race, nor the apple to its name.'

241.] 'Specimen,' 'a sample,' 'instance,' or, as here, 'a proof,' in which sense it occurs Lucr. 4. 209, "Hoc etiam in primis specimen verum esse videtur, Quam celeri motu rerum simulacra ferantur." The 'qualos' appear to be the same thing as 'cola.' They were made 'spisso vimine' that they might strain the wine from the grapes.

242.] Comp. 1. 175 note.

243.] 'Ager:' the whole 'ager' is virtually the subject of the experiment. 'Malus:' he assumes the bitterness, which he calls malignity (comp. 'sceleratum frigus,' v. 256), of the soil both in making the experiment and in its result, where a prose writer would of course have expressed himself hypothetically. 'Dulces' is important. 'Huc ad plenum calcentur' = 'huc ad plenum ingerantur et calcentur.'

244.] 'Calcare' seems to be used tech-

Scilicet, et grandes ibunt per vimina guttae;
At sapor indicium faciet manifestus, et ora
Tristia temptantum sensu torquebit amaro.
Pinguis item quae sit tellus, hoc denique pacto
Discimus: haud umquam manibus iactata fatiscit,
Sed picis in morem ad digitos lentescit habendo.
Humida maiores herbas alit, ipsaque iusto
Laetior. Ah nimium ne sit mihi fertilis illa,
Neu se praevalidam primis ostendat aristis!

nically of other kinds of pressure than treading. Cato (117) says of olives "in orculam calcato." 'Ad plenum' is undoubtedly a phrase (Hor. 1 Od. 17. 15, &c.), but that is no reason for giving it with Forb. the vague sense 'copiously,' instead of taking it 'to the full [of the strainer],' till the strainer is full. 'Eluctabitur,' 'ooze out.'

245.] 'Scilicet' denotes the consequence of the process, 'You will see.'

246.] Virgil is expressing himself poetically, not with logical precision, so he marks the progress of the narrative by 'at,' distinguishing the water from the taste of the water, and, as it were, following the fortunes of both, though of course the meaning is only 'as the water oozes out, the taste will show you,' &c. Comp. vv. 211, 212. 'Manifestus' seems plainly to go with 'faciet,' not with the following clause, whichever reading be adopted: 'The taste will *clearly* betray the truth.' 'Indicium facere' is a phrase for 'playing the telltale.' "Id anus mihi indicium fecit," Ter. Adelph. 4. 4. 7.

247.] 'Amaro' is the reading of the oldest MSS., including the Med. a m. pr. Heyne, with the Med. a m. sec. and some other MSS., read 'amaror,' which, it appears from Gell. 1. 21, Julius Hyginus, an old commentator on Virgil, professed to have found in a MS. belonging to the poet's family. Gellius says that 'amaro' in his time was almost universally read, though Hyginus' discovery was approved by several critical authorities. 'Amaror' is supported by Lucr. 4. 224, the only place where the word occurs. The introduction of another nominative similar in meaning to 'sapor' would be unnecessary, and therefore ungraceful, while 'sensu,' which is not, as Gell. objects, necessarily synonymous with 'sapor,' would be improved by an epithet. For 'sensu amaro' comp. Lucr. 2. 398,

"Huc accedit, uti mellis lactisque liquores
Iucundo sensu linguae tractentur in ore;
At contra tetra absinthi natura, ferique
Centauri foedo pertorquent ora sapore."

This also illustrates 'ora torquentur,' and the whole passage seems to have been in Virgil's mind. From it we may see that Ladewig is wrong in connecting 'temptantum sensu' (reading of course 'amaror'). 'Tristia' is proleptic. 'Will warp the mouths of the triers into a frown by the sense of bitterness.'

248.] 'Denique' belongs to 'hoc pacto,' and means 'to be brief.' The remaining instances are despatched concisely.

249.] 'Fatiscit,' cracks, breaks in pieces, 1. 180. Wakefield conjectured 'tractata,' which the poet seems purposely to have rejected in favour of a more poetical word. There is the same liveliness in the Lucretian expression 'iacere indu manus.' 'Manibus tractata' occurs Lucr. 4. 230, singularly enough, within a few lines of 'amaror,' mentioned in the note just above; so that it is conceivable that the whole passage may have happened to be in Virgil's mind at the time of writing, especially if it be supposed that 'amaror' was the word he used. Similar instances, where, as here, there is no connexion in the original between the two things supposed to be imitated, are not unfrequently to be found, though the coincidence is generally too shadowy to be pronounced intentional.

250.] 'Ad digitos' is explained by the notion of 'adhaeret' contained in 'lentescit.' 'Habendo:' see on E. 8. 71, and comp. Lucr. 1. 313, "Annulus in digito subtertenuatur habendo," where, however, the sense of 'habere,' 'to wear,' is not quite parallel. Here it seems to mean 'to handle,' so that we may compare 'male habere aliquem.' The test is mentioned by Col. 2. 2, § 18, with a slight variety.

251.] 'Maiores,' 'higher than usual.' 'Ipsa,' 'in itself,' 'altogether,' as distinguished from the particular luxuriance of the grass.

253.] 'Primis aristis,' 'in its first crop;'

Quae gravis est, ipso tacitam se pondere prodit,
Quaeque levis. Promptum est oculis praediscere nigram,
Et quis cui color. At sceleratum exquirere frigus
Difficile est: piceae tantum taxique nocentes
Interdum aut hederae pandunt vestigia nigrae.
His animadversis, terram multo ante memento
Excoquere et magnos scrobibus concidere montis,
Ante supinatas aquiloni ostendere glaebas,

i. e. when it is first brought under tillage, implying that it will fall off. This is Virgil's indirect way of saying that the land is not desirable for corn. Heyne, followed by Wagn. and Forb., paraphrases 'primis aristis' by 'herbis surgentibus,' and refers to Serv. But the words of Serv. are "Herbis surgentibus, quarum luxuries futuris frugibus nocet, quas culmi tenues ferre non possunt," in which 'futuris frugibus' and 'culmi tenues,' not 'herbis surgentibus,' answer to 'primis aristis.' Their mistake seems to lie in misunderstanding Serv. as if he meant by 'herbis' the blades of corn, as in l. 112, a passage which Serv. rightly compares as generally apposite.

254.] 'Tacitam' is for 'tacite,' perhaps meant to be opposed to 'indicium faciet.' 'Without farther experiment.'

255.] It may be questioned whether 'oculis' is to be constructed as dat. with 'promptum' or as abl. with 'praediscere.' With the former interpretation comp. Ov. M. 13. 10, "Sed nec mihi dicere promptum, Nec facere est isti." 'Praediscere,' either 'to learn before you cultivate the field,' or 'to learn at once,' before experiment or investigation, opp. to 'exquirere.'

256.] 'Cui' is taken by Heyne as = 'cuicumque,' and by Wagner and Forbiger as = 'cuique.' Both are unnecessary. It is a double question. See Key's Latin Grammar, 1136. So also Ladewig takes it. 'Sceleratum:' Pliny 24. 13, "Adversantur serpentium sceleratissimis haemorrhoidi et presteri flos aut mora." The word is however probably half playful, and as such may be compared with Hor. Sat. ii. 3. 70, "Effugiet tamen hic sceleratus vincula Proteus;" Plaut. Pseud. 3. 2. 28, "Senapis scelera . . . oculi ut exstillent facit."

257.] Comp. above 113, "Aquilonem et frigora taxi." Pliny 17. 5, "Terram amaram sive macram si quis probare velit, demonstrant eam atrae degeneresque herbae, frigidam autem retorride nata." Professor Ramsay (Dict. A. 'agricultura') says that the ancients were in the habit of forming an estimate of untried ground not only from the qualities which could be detected by sight and touch, but also from the character of the trees, shrubs, and herbage growing upon it spontaneously, a test of more practical value than any of the others enumerated in the Second Georgic (177—258).

258.] Pliny 16. 34, after Theophrastus, divides ivy into 'candida,' 'nigra,' and 'helix.' The 'hedera alba' is an emblem of beauty, E. 7. 38. 'Pandunt vestigia,' 'reveal the traces of the cold.' Wakefield's interpretation, 'extend their roots,' though ingenious, is far from probable.

259—272.] 'Having ascertained the soil you want, let it be well trenched and thoroughly exposed to sun and air before you plant your vine. The object is to make the soil crumbling. A careful gardener will make his nursery-ground like his vineyard, and transplant his trees into precisely the same position which they have occupied hitherto.'

259.] 'His animadversis' = 'agri qualitate deprehensa,' Serv.

260.] Lucr. 6. 962, "terram sol excoquit et facit are." 'Scrobibus:' see above, v. 235. 'Concidere:' Justin 2. 1, "Concisam fossis Ægyptum." 'Magnos montis' is a strong, perhaps an exaggerated expression, as if the husbandman was to dig up ('*con*cidere') whole mountains. The lesson to be enforced is that of hard and thorough work. See v. 37 note. There is the same feeling in 'excoquere,' indicated not merely by the preposition, but by the attribution of the process not to the sun but to the husbandman. With this word, and with the next line, comp. l. 65, 66, a passage which is animated by the same enthusiasm.

261.] The repetition of 'ante' is emphatic, showing that no labour is to be spared, and no vigilance omitted. 'Supinatas,' 'upturned.' 'Aquiloni ostendere:' Varr. 1. 24, "Ager soli ostentus." Hesiod, Works 611, Δεῖξαι δ' ἠελίῳ (βότρυς).

Quam laetum infodias vitis genus. Optuma putri
Arva solo: id venti curant gelidaeque pruinae
Et labefacta movens robustus iugera fossor.
At, si quos haud ulla viros vigilantia fugit,
Ante locum similem exquirunt, ubi prima paretur
Arboribus seges, et quo mox digesta feratur,

263.] 'Id curant,' 'bring this about.' 'Id' = 'ut putri solo sint.' The connexion is 'The great object is to have a crumbling soil; that is the work of wind, and frost, and hard spade labour.' He recurs to the precepts he had just given vv. 259—261, and shows the reason for them. The passage then is parallel to v. 204, "Et cui putre solum, namque hoc imitamur arando," which Philarg. compares. With the mention of the wind comp. l. 44, "Zephyro putris se gleba resolvit," though here perhaps Virgil is thinking chiefly of sharper winds.

264.] i. e. the process of stirring the ground called 'pastinatio.' 'Robustus,' as in E. 4. 41, paints vigorous exertion. 'Labefacta,' 'loosened.' Seneca, N. Q. 4. 5, "Nix tenera et labefacta;" Lucr. 1. 492, "Tum labefactatus rigor auri solvitur aestu." It would be also possible to interpret 'labefacta movens' 'movens et labefaciens:' see below, v. 267.

265.] 'Si quos haud ulla viros vigilantia fugit' is a poetical variety for 'si quos prae vigilantia nihil fugit.'

266.] 'Ante' seems best explained by 'ante' above, vv. 259, 261. Wishing to impress on the husbandman the necessity of thorough work, he has mentioned various indispensable preliminaries to the planting of the vine: he now adds one which, he says, a perfect workman will adopt, that of providing the same kind of ground for the nursery and for the vineyard. 'Locum similem' then will be in apposition alternately, as it were, with each of the two clauses that follow, 'ubi ... seges' and 'quo ... feratur,' 'a like spot for the nursery, and a like spot for the vineyard,' the two being reciprocally compared, just as in the expression 'alius ... alius,' which we translate 'one thing ... another,' there is, so to speak, a reciprocal contrast. Or we might explain the construction somewhat differently, by saying that the poet used 'similem' with a view to only one of the two spots, the vineyard, which was to be like the nursery, or the nursery, which was to be like the future vineyard, and that then in explaining the comparison he expressed himself as if the two things compared were co-ordinate in his conception—as if he had said, 'Ante exquirunt duos locos, alterum alteri similem, scilicet, ubi &c., et quo' &c. This change of view is the same which we have had occasion to remark in l. 421 (note), and it is well illustrated by Aesch. Prom. 555, *τὸ διαμφίδιον δέ μοι μέλος προσέπτα τόδ' ἐκεῖνό θ', ὅτε κτλ.* 'Similis ac,' 'atque,' 'et,' are found elsewhere, like 'alius ac,' 'idem ac,' sometimes with 'si' following. The objection to resolving 'et' here into a dative, 'loco quo,' &c., would be found in 'feratur,' which would then have to mean, 'whither it is intended to be transplanted,' not, as the tense shows it must mean, 'whither it may be transplanted.' In other words both 'ubi paretur' and 'quo feratur' depend equally on 'exquirunt;' each alike is to be the object of the husbandman's search.

267.] Keightley now supposes 'similem' to mean 'a soil like that in which the parent vine stands,' explaining vv. 269 foll. similarly of transplantation into, not from, the nursery; but this seems far less likely. The 'seminarium' for vines is described by Col. Arb. 1. The commentators, supposing Virgil to be speaking of the nursery for vines in connexion with the vineyard (which in the note on the preceding line I have assumed to be the case), seem universally to understand 'arboribus' of the vines. The question has been treated on v. 89, and it need only be added here that such a use of words is peculiarly unlikely in the present context, as in vv. 289, 290 'vitis' and 'arbos' are expressly distinguished. We might evade the difficulty by supposing the reference here to be not to vines at all, but simply to their supporters, which had a 'seminarium' of their own, from which they were transplanted into the 'arbustum,' as appears from Pliny 17. 10, 11, Col. 5. 6, who expressly apply precepts like these of Virgil to their case. We should then conclude that Virgil being anxious, as elsewhere, to combine brevity with variety, had passed from the vines to their supporters, leaving the treatment of the former to be inferred, as it were, a fortiori. Such an explanation

Mutatam ignorent subito ne semina matrem.
Quin etiam caeli regionem in cortice signant,
Ut, quo quaeque modo steterit, qua parte calores
Austrinos tulerit, quae terga obverterit axi,
Restituant: adeo in teneris consuescere multum est.
Collibus an plano melius sit ponere vitem,
Quaere prius. Si pinguis agros metabere campi,

would be certainly confirmed by Col. I. c., whose language is founded on Virgil's: "Ne aliter arbores constituamus quam quemadmodum in seminario steterint: plurimum enim refert ut eam partem caeli spectent cui ab tenero consueverunt." But such a transition would create an almost inexcusable ambiguity, though we must not estimate the impression received by those who were familiar with the distinction between 'vitis' and 'arbos' by the impression produced on those who have overlooked it. I would suggest then that the sense of 'ubi prima paretur arboribus seges' is, 'where at first ('prima' = 'primum,' opposed to 'mox') the vine-crop may be got ready for its supporters,' in other words, may be prepared for afterwards standing in the 'arbustum,' a description of a nursery for vines, in which the poet may have been thinking of a maiden being trained for a husband. This would further avoid the necessity of changing the sense of 'seges' in the two clauses, and referring it in the first to the soil of the nursery, in the second to its contents. 'Digesta feratur' = 'digeratur et feratur,' or rather 'feratur et digeratur.' Comp. v. 318, "Concretam radicem adfigere terrae."

268.] 'That the sudden change may not make the plants feel strangely to their mother.' 'Subito' goes with 'mutatam.' 'Semina' here are the young vines; see below, v. 354, "Seminibus positis." The application of the word to young trees is common in the agricultural writers, and is embodied in the word 'seminarium.' 'Matrem' is the earth. Comp. A. 11. 71, "Non iam mater alit tellus viresque ministrat." Pliny 17. 10 ingeniously distinguishes the 'seminarium' and the vineyard as 'nutrix' and 'mater.'

270.] Pliny 17. 11 says that as Cato has made no mention of this practice, it is probably valueless; and adds that some intentionally changed the position of vines and figs when they were transplanted. If we take the construction to be 'restituant modum quo quae steterit,' &c., we shall not have to suppose a change of construction at 'quae terga obverterit,' which is necessary if we follow the commentators in understanding 'arbores' as the object of 'restituant.' The manner of the repetition also seems to indicate that the several clauses are objects of the verb. The words of Col. quoted on v. 267 might be pleaded for the ordinary view, but he follows Virgil so closely that his use of language cannot be considered independent. 'Qua parte calores austrinos tulerit,' 'the part on which it bore the brunt of the southern heat.'

271.] 'Axi,' the north pole. Comp. 3. 351, "Quaque redit medium Rhodope porrecta sub axem." 'Quae terga,' that side which, as a back, it turned to the cold wind of the north.

272.] 'Adeo in teneris consuescere multum est,' 'so powerful are habits formed in tender age.' The connexion requires this rather than 'so powerful is habit in the case of things of tender age,' as the poet is speaking of habits formed in the nursery, and in their effects extending to the 'arbustum.' 'In teneris' then will have the force of 'in teneris annis,' though we need not suppose an ellipse. The line is quoted by Quinct. 1. 3 with 'a teneris,' which would mean 'habits which have lasted from infancy.'

273—287.] 'Plant your vines closely on the plain: on slopes more widely, yet still in regular lines and at equal distances, so as to present the appearance of a Roman legion, and that not merely for appearance sake, but to give each plant as much growing room as its neighbours.'

273.] Some vines were better suited for the hill, some for the plain. See Col. 3. 1, § 5.

274.] 'Prius:' this is another preliminary, which of course ought in strictness to have preceded that mentioned in the last paragraph, 'terram multo ante memento,' &c. 'Campi' is the same as 'plano,' and the emphatic word. 'If you measure out, or set apart for a vineyard, fields in a rich plain.' 'Pinguis,' opp. to the light soil of the hills. With the language comp. the oracle in Hdt. 1. 66, *καὶ καλὸν πεδίον σχοίνῳ διαμετρήσασθαι.*

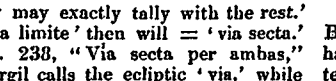
Densa sere; in denso non segnior ubere Bacchus;
Sin tumulis adclive solum collisque supinos,
Indulge ordinibus, nec setius omnis in unguem
Arboribus positis secto via limite quadret.
Ut saepe ingenti bello cum longa cohortes
Explicuit legio, et campo stetit agmen aperto,

275.] It would be harsh to take 'densa' as strictly adverbial. It is rather an adjective agreeing with an indefinite substantive. 'Non segnior ubere,' 'not less prolific.' Comp. 'segnes terrae,' v. 37; 'segnis carduus,' 1. 151, and for 'segnis' with abl. A. 7. 383 (note). 'In denso' = 'in loco denso consito:' comp. 'in sicco.' 'In denso ubere' could scarcely mean anything but a close or stiff soil, and such is really the sense of 'densus' in Ov. M. 2. 576, "densumque relinquo Littus, et in molli nequiquam lassor arena," expressing the crowding of the parts of the soil, not, as Wund., followed by Forb., explains it, the crowding of things upon it. 'Uber' is specially used of the fruitfulness of the vine; Col. 4. 27, "ut ubere suo gravatam vitem levet;" Claud. B. G. 504, "palmitis uber Etrusci." 'Not less prolific' than when planted wide, because in the rich plain there is abundance of nutriment.

276.] 'Collis supinos,' 'gently sloping,' so as to present a broad surface, which seems to be the general notion of the word as applied not only to hills, but to plains and to the sea. See Bentley's note on Hor. Epod. 1. 29.

277.] 'Indulge ordinibus,' 'give your rows room,' 'set them wide.' 'Nec setius,' 'as much as if they were set close.' The order of the passage is probably 'nec setius (quam si densa seras) omnis secto limite via arboribus positis in unguem quadret.' 'Yet still (as much as when you plant close) let each avenue with drawn line as you set your trees exactly tally,' = 'Yet still so set your trees that the line of each avenue that you draw may exactly tally with the rest.' 'Secto via limite' then will = 'via secta.' Comp. 1. 238, "Via secta per ambas," where Virgil calls the ecliptic 'via,' while Ov. M. 2. 130, speaking more precisely, calls it 'limes.' Nothing more than regularity is prescribed in these two lines so understood; the simile of the legion, which follows, shows that the 'quincuncialis ordo' is intended. If with Martyn and Donaldson (Dict. A. ed. 1, 'Agrimensores') we press the distinction between 'via' and 'limes,' making the latter mean the tranverse path, which is to cut the former at right angles, the construction must be 'omnis via, secto limite (i. e. cum limes sectus fuerit), quadret (cum eo limite)'—a use of the abl. abs. in the place of some other construction, with which we may comp. Juv. 1. 70, "viro miscet sitiente rubetam." But there would be some awkwardness in this abl. abs. following 'arboribus positis,' and the language would still not be quite precise, as a quincunx would not be represented by a number of parallel lines with cross lines at right angles. 'Via' and 'limes' are used in the same context again A. 2. 697, apparently without any intended contrast. 'In unguem' goes with 'quadret,' as in Col. 11. 2, § 13, "abies atque populus singulis operis ad unguem quadrantur." So far as the precept of regularity is concerned, it would be the same thing whether 'arboribus' meant the vines or their supporters. But the young vines could scarcely be compared to the cohorts of a legion, and the general considerations urged on v. 89 seem decisive.

279.] There is no ground for taking 'saepe' after 'cum' with Wagn. A. 1. 148 merely proves that Virgil might have so expressed himself. 'Ingens bellum,' 'mighty war'—a perpetual epithet. So "Bellum ingens geret Italia," A. 1. 267; "magnum populo portendere bellum," ib. 7. 80. It matters little whether 'bello' be taken as dat. or as abl. The 'quincuncialis ordo' would be accurately represented by the position of the maniples of the 'Hastati,' 'Principes,' and 'Triarii,' in the old Roman army.



Before Virgil's time, however, the practice had changed, the legion being divided into ten cohorts, which could not be arranged in a quincuncial form, though when disposed in three lines they bear a superficial resemblance to it. This vague similarity may be what Virgil intends, or he may be adopting a comparison made while the old disposition of the army prevailed. 'Cohortes' too would point to the later arrangement.

280.] 'Agmen' is the column in order of march, which deploys into 'acies,' or line of battle.

Directaeque acies, ac late fluctuat omnis
Aere renidenti tellus, necdum horrida miscent
Proelia, sed dubius mediis Mars errat in armis:
Omnia sint paribus numeris dimensa viarum;
Non animum modo uti pascat prospectus inanem,
Sed quia non aliter viris dabit omnibus aequas
Terra, neque in vacuum poterunt se extendere rami.
Forsitan et scrobibus quae sint fastigia quaeras.
Ausim vel tenui vitem committere sulco.

281.] 'Dirigere aciem' is a military phrase. Livy 31. 27, "Coniectisque in medium sarcinis aciem direxisset."

282.] 'Renidenti:' this verb means properly 'to smile,' and is thence 'to glitter,' like γελᾶν: Hom. Il. 20. 362, γέλασσε δὲ πᾶσα περὶ χθὼν Χαλκοῦ ὑπὸ στεροπῆς. Coupled with 'fluctuat,' it may be intended to remind us of the Aeschylean ἀνήριθμον γέλασμα. 'Aere renidenti tellus' is from the "aere renidescit tellus" of Lucr. 2. 326, and the whole passage appears to be a study after the splendid picture drawn in that and the surrounding lines rather than a natural and appropriate illustration of the vineyard. 'Necdum,' &c.: while the regularity of their order is still undisturbed. 'The grim mêlée of the fight has not yet begun.'

283.] 'Dubius' means generally 'in suspense.' It is not necessary to limit it either to the uncertainty which side will begin, or to the uncertainty of the issue. Mars is not yet called into action, and therefore he is said to hover between the two armies. 'Mediis in armis' = ἐν μεταιχμίῳ, the space between the two armies. Possibly the image before Virgil's mind was that of two Roman armies facing each other in civil war.

284.] On the whole it seems best to make this the apodosis of the simile, though Virgil seems occasionally to introduce a simile without one regularly expressed; and in the present passage it matters nothing, so far as the sense is concerned, whether we take one from the preceding or following lines. 'Viarum' may be taken either with 'omnia' or with 'paribus numeris.' The order of the words points to the latter. 'Paribus numeris viarum' is somewhat difficult to explain, though the difficulty has not been noticed by the commentators. It probably = 'pares et numerosae viae,' and means 'equal and regular avenues.' If the order is that of the 'quincunx' all the avenues cannot be equal, but the corresponding ones may. Varro 1. 7, "Si sata sunt in quincuncem propter ordines atque intervalla modica." Comp. "numeroso horto," Col. 10 6. "Quid enim illo quincunce speciosius, qui, in quamcunque partem spectaveris, rectus est? Sed protinus in id quoque prodest, ut terrae sucum aequaliter trahant," Quinct. 8. 3, § 9. Pliny 17. 11, "In disponendis arboribus arbustisque ac vineis quincuncialis ordinum ratio vulgata et necessaria, non perflatu modo utilis, verum et aspectu grata, quoquo modo intueare in ordinem se porrigente versu."

285.] 'Animum inanem:' the epithet seems to be transferred from 'prospectus' to 'animus.' Comp. "animum pictura pascit inani," A. 1. 463. But of course its meaning is modified in the transition. 'Animus inanis' means the mere objectless fancy, as opposed to the mind exerting itself for an object—not 'the vacant mind.'

287.] 'Because otherwise the boughs will have no empty space wherein to spread themselves.'

288—297.] 'The trench for the vine may be shallow; that for its supporter must be deeper.'

288.] 'Fastigium' is used of the slope of a trench, Caesar, B. G. 7. 73, "Ante hos obliquis ordinibus in quincuncem dispositis scrobes trium in altitudinem pedum fodiebantur, paullatim angustiore ad infimum fastigio." Comp. Id. ib. 4. 17, where 'fastigate' is used of a slope as opposed to a perpendicular. Virgil evidently intends us to think of depth, which would of course depend on the length and inclination of the slope. In Varro 1. 14, "fossa ita idonea si ... fastigium habet ut [aqua?] exeat e fundo," it appears to mean the fall of a drain: Id. ib. 20, "agricolae hoc spectandum quo fastigio sit fundus," it seems to be for the level of the ground. It would be easy to classify these meanings and connect them with those which contain the parallel notion of height; but we seem not to have the starting-point of a plausible etymology.

289.] 'Sulcus' is clearly distinguished from 'scrobs' in the agricultural writers;

Altior ac penitus terrae defigitur arbos,
Aesculus in primis, quae, quantum vertice ad auras
Aetherias, tantum radice in Tartara tendit.
Ergo non hiemes illam, non flabra, neque imbres
Convellunt; inmota manet, multosque nepotes,
Multa virum volvens durando saecula vincit.
Tum fortis late ramos et bracchia tendens
Huc illuc, media ipsa ingentem sustinet umbram.
Neve tibi ad solem vergant vineta cadentem;
Neve inter vitis corylum sere; neve flagella

and from Pallad. 2. 10, Pliny 17. 35, and Col. Arb. 4, it would appear that the 'sulcus' is characterized by length. Virgil, however, obviously intends no such distinction. As to the exact depth of the 'scrobes' or 'sulci' the writers seem to vary. Pliny 13. 11, Col. 4. 1., 5. 6, &c. Much must have depended, as the last-mentioned writer, 7. 13, remarks, on the particular soil. It would seem however from a comparison of Col. 5. 5 and 5. 6, that the vines were planted less deeply in an 'arbustum' than in another vineyard, though the language of these passages is scarcely consistent with Arb. 16.

290.] 'Arbos' here is evidently distinguished from the vine. The old view was, that Virgil meant merely to contrast the vine with other trees generally. But Heyne rightly regards it as a contrast between the vine and its supporter. Comp. notes on vv. 2, 89, 267, 278. 'Terrae defigitur:' 'defigere aliquem cruci' is quoted from Varro ap. Non. The construction is 'arbos altior (for 'altius,' which was the reading before Heins.) defigitur ac penitus terrae defigitur.' It appears from the passages just cited from Columella and Pliny, that other trees were never planted at so slight a depth as the vine sometimes was, but the difference is not so great as this passage would denote.

291.] 'Aesculus:' Pliny 17. 23 says "Transpadana Italia . . . quercu arbustat agros," i. e. plants them in 'arbusta' to support the vine. Part of the following description, which appears simply ornamental, is repeated by Virgil speaking of the 'quercus' A. 4. 445 foll.

293.] Wagn. needlessly explains 'imbres' of torrents swollen by rain.

294.] 'Multos nepotes,' 'many successive generations.' Comp. v. 58. Many MSS., including Pal., read 'multosque per annos,' an interpolation, as Wagn. plausibly conjectures, derived from 4. 208.

295.] Imitated from Lucr. 1. 202, "Multaque vivendo vitalia vincere saecla;" 3. 948, "Omnia si pergas vivendo vincere saecla." 'Volvens,' 'rolling,' and so 'going through.' Comp. "tot volvere casus," A. 1. 9. A parallel use of 'condere' has been noticed E. 9. 52. The notion implied in 'volvens' would be more naturally coupled with 'saecula,' as in "volvenda dies," A. 9. 6. But such inversions are not rare. 'Many are the posterities, many the generations of men that it rolls along, and lives down victoriously, while stretching out its sinewy branching arms on all sides, it supports with its central bulk the vast weight of their shade.'

296.] 'Tum,' in this and other passages, appears to indicate a point in a narration or description, not necessarily a point of time, and generally the last point, so as to be nearly = 'denique.' Comp. E. 2. 49, A. 1. 164., 4. 250., 6. 577., 7. 76. It seems hardly necessary with Heyne to divide the poetical picture logically, and say, that the depth of the roots is the cause, first, of the firmness (v. 293) and long life (vv. 294, 295) of the tree; secondly, of its power to bear the weight of its boughs (vv. 296, 297).

298.] 'A vineyard should not face the west: a hazel should not be planted to support the vine: cuttings should not be taken from the top, either of the vine or of its supporter: a blunt knife should not be applied to the young plant: a wild olive should not be used as a supporter, as it is apt to catch fire, and the whole plantation may be burnt down.' Virgil despatches in a few lines a number of miscellaneous precepts relative to vines, ending with an ornamental description. The precept 'Neve tibi ad solem,' &c. is noticed by Columella (3. 12), and Pliny (17. 2), but with an intimation that it was not generally received. Their own view, as well as that of Palladius (6. 6), is that the aspect of a vineyard should vary with the climate.

299.] Pliny (17. 24) says of the vine

Summa pete, aut summa defringe ex arbore plantas;
Tantus amor terrae; neu ferro laede retunso
Semina; neve oleae silvestris insere truncos:
Nam saepe incautis pastoribus excidit ignis,
Qui, furtim pingui primum sub cortice tectus,
Robora conprendit, frondesque elapsus in altas
Ingentem caelo sonitum dedit; inde secutus
Per ramos victor perque alta cacumina regnat,
Et totum involvit flammis nemus, et ruit atram
Ad caelum picea crassus caligine nubem,
Praesertim si tempestas a vertice silvis
Incubuit, glomeratque ferens incendia ventus.

"odit et corylum." 'Flagellum' is the tender shoot at the end of the branches of the vine. Varro 1. 31, "Quam vocant minorem flagellum, maiorem etiam unde uvae nascuntur palmam." Catull. 60 (62). 52, "vitis ... Iamiam contingit summum radice flagellum." 'Summa flagella' does not mean the end of the shoot, but the shoot at the top of the vine. For the precept that cuttings are not to be made from the topmost shoots, comp. Col. 3. 10. Pliny 17. 14 recommends the contrary.

300.] 'Destringe,' Heyne; but all the best MSS. give 'defringe,' a word used by Varro (1. 40), who opposes it to 'deplantare,' the latter being the less violent mode of separation. The word here is not to be pressed, as it is not the manner of removing the branch, but the part from which the branch is removed, that forms the point of the precept. 'Arbore,' the tree which supports the vine. 'Plantas,' cuttings for the 'seminarium' (see note on v. 267). Pliny 17. 14 refers to this passage, which he seems to understand of trees in general, while he supposes Virgil to be speaking of cuttings for grafting.

301.] 'Tantus amor terrae:' 'so great is their love for the earth that when they are far from it they are less vigorous.' 'Ferro retunso:' for this precept compare Col. 4. 24. 'Semina,' the young vines or trees; see note on v. 268.

302.] Wagn., from the Med. 'oleas,' has introduced 'olea,' giving 'insere' the technical meaning of grafting, and understanding the caution to be against grafting the olive on the 'oleaster,' a view apparently supported by Palladius (5. 2), who gives directions for safely grafting the olive on the oleaster without the risk of this bad result from a fire. But this involves an extremely awkward insertion of an isolated precept about the olive in the midst of precepts about the vine, which are apparently continued down to v. 420, where there is a distinct transition to the olive; nor does Columella seem to be aware of any danger to the olive from the oleaster (5. 9). It seems better then to retain 'oleae' and understand 'insere' of planting in the 'arbustum,' as in Col. 5. 7, "Arboribus rumpotinis si frumentum non inseritur." 'Insere' will thus = 'intersere,' v. 299. It appears from Pliny 17. 23, that the olive, if not too leafy, was frequently used as a supporter, though Theoph. C. P. 3. 15, condemns it as drawing too much nourishment from the vine. There was an inducement to plant the 'oleaster' and 'corylus' among other trees, as affording foliage for the food of cattle, Col. 5. 9. Hence perhaps the present caution.

304.] The tree is called πυκνὸν καὶ λιπαρόν, Theoph. H. P. 5. 10, and said to be good for burning.

306.] 'Secutus,' 'running along the wood.' Comp. A. 8. 432, "flammisque sequacibus iras." The word, as Macleane remarks on Pers. Prol. 5, is used where, strictly speaking, there is no notion of following a lead; but the image seems always to be that of following, whether or no there is actually any thing to follow.

307.] 'Dominates victoriously among the branches and the summits that tower so high.'

308.] 'Nemus,' the 'arbustum.' 'Ruit' of an impulse from below: see on l. 105.

311.] 'Glomerat,' thickens or masses; and so makes more intense, fiercer. 'Ferens ventus,' a fair wind, φορὸς or ἐπίφορος ἄνεμος: "fieret vento mora ne qua ferenti," A. 3. 473; "Exspectet facilemque fugam ventosque ferentis," A. 4. 430. So our sailors speak of 'a carrying wind.'

Hoc ubi, non a stirpe valent caesaeque reverti
Possunt atque ima similes revirescere terra;
Infelix superat foliis oleaster amaris.
Nec tibi tam prudens quisquam persuadeat auctor
Tellurem Borea rigidam spirante movere.
Rura gelu tunc claudit hiemps; nec semine iacto
Concretam patitur radicem adfigere terrae.
Optuma vinetis satio, cum vere rubenti
Candida venit avis longis invisa colubris,

312.] "Hoc ubi: subaudi contigerit," Serv., an expression to which no parallel has been adduced. Wakefield connects 'hoc' with v. 314, taking 'ubi' with 'valent' and 'possunt,' 'thus, when the vines are irreparably injured, you have only the wild olive left,' there being many passages in Lucretius where 'hoc' is used similarly, with 'ubi' following, e.g. 4. 360, "Hoc, ubi suffugit sensum simul angulus omnis, Fit quasi ut ad tornum saxorum structa tuamur." The authority for this punctuation as compared with the other makes it plausible; but it does not seem so well suited to express the sense required. Virgil would hardly say 'the wild olive survives in the case where the vines cannot recover,' as his meaning evidently is that the vines never recover. 'Non a stirpe valent' is a condensed expression for 'stirpe valent et a stirpe repullulant'—'their stock no more shows life.' 'Que' is disjunctive. 'Valent,' sc. 'vites.' 'Caesae,' when the burnt stock has been cut (to make it grow again).

313.] 'Ima terra,' 'from the earth at their roots.'

314.] 'Infelix,' barren. 'Superat' = 'solus superest.' Comp. the note on 'scrobibus superabit terra repletis,' v. 235. In translating we might say 'is left master of the field.' 'Foliis amaris' seems to be an implied opposition to the 'dulces uvae' that have been lost. The bitterness would not hinder their being good for fodder; comp. "salices carpetis amaras," E. 1. 79.

315—345.] 'Do not plant vines in winter, but in spring or towards the end of autumn. Spring is the season when all nature is procreant and prolific, and when the weather favours infant growth. It must have been in spring that the world itself was created. Were there no spring, young life would perish between the two extremes of cold and heat.'

315.] 'Nec,' &c. = 'nec quisquam tam prudens habeatur ut tibi persuadeat.' 'Let no adviser have such credit for foresight as to persuade you.'

316.] Virgil is dissuading the vine-grower from planting in winter, when there are north winds and frost. Comp. 1. 299. Heyne, with Rom. and another MS. and Nonius s. v. 'Rigidus,' reads 'moveri.' But this would mean 'let no one persuade you of the fact.' Wagn. restores 'movere' on the authority of all the remaining MSS. 'Movere,' in order to make 'scrobes.' The passages quoted by the commentators from Cato, Pliny, Columella, &c., have reference rather to the weather than the season, though one may be taken as implying the other.

317.] 'Tunc' is the reading of Med. and Rom. Others have 'tum.' There seems to be no clear distinction between the meanings of these words used by themselves, although the one is opposed to 'nunc,' the other to 'quum.' 'Semine iacto,' a phrase properly relating to the sowing of corn (1. 104) or other seed, is used of the planting of trees. Comp. vv. 268, 302.

318.] 'Concretam' may be taken as 'concretam gelu,' the epithet which would naturally belong to 'terrae' being joined with 'radicem;' but perhaps it is better to take it as equivalent to 'ita ut concrescat,' sc. 'terrae.' Comp. Claudian, 6 Cons. Hon. 77, "Hinc tibi concreta radice tenacius haesit." 'Id cuius semen est,' understood from what precedes, is the subject of 'adfigere,' or perhaps 'semen' itself, the young shoot.

319.] The old reading before Heins., supported by Pal., inserted 'est' after 'satio.' 'Rubenti,' with flowers. "Ante novis rubeant quam prata coloribus," 4. 306. Col. 3. 14 says that vines should be planted in spring or autumn, according to the climate and the character of the soil, the time in the former case being from the middle of Feb. to the vernal equinox, in the latter from the middle of Oct. to Dec. 1.

320.] 'Avis,' i. e. 'ciconia,' the stork. Juv. 14. 74, "Serpente ciconia pullos Nutrit." Isidorus, Origines 12. 7, "Ciconiae veris nuntiae, societatis comites, serpentium

Prima vel autumni sub frigora, cum rapidus Sol
Nondum hiemem contingit equis, iam praeterit aestas.
Ver adeo frondi nemorum, ver utile silvis,
Vere tument terrae et genitalia semina poscunt.
Tum pater omnipotens fecundis imbribus Aether
Coniugis in gremium laetae descendit, et omnis
Magnus alit, magno commixtus corpore, fetus.
Avia tum resonant avibus virgulta canoris,
Et Venerem certis repetunt armenta diebus;
Parturit almus ager, Zephyrique tepentibus auris
Laxant arva sinus; superat tener omnibus humor;
Inque novos soles audent se gramina tuto

hostes." The stork seems to be mentioned here only ornamentally, as the harbinger of spring.

321.] 'Prima autumni frigora:' 'the first cold days of autumn,' i. e. the latter part of the season. See above on v. 319. 'Rapidus' is a perpetual epithet of the sun, to be understood like "rapido aestu" (E. 2. 10), &c.

323.] 'Adeo' can only be rendered in English by laying a stress on 'ver.' 'Nemorum' and 'silvis' probably both mean the trees in the 'arbustum.' 'Frondi' may be specified on account of its use as food for cattle.

324.] 'Tument:' Theoph. C. P. 3. 3, ὀργᾷ δὲ [ἡ γῆ] ὅταν ἔνικμος ᾖ καὶ θερμὴ καὶ τὰ τοῦ ἀέρος ἔχῃ ξύμμετρα, τότε γὰρ εὐδιαχυτός τε καὶ εὐβλαστὴς καὶ ὁλῶς εὐτρεπής ἐστι. The language of the following passage is metaphorical, and borrowed from physical generation.

325.] Comp. Eur. fr. inc. 890. 9, 10, ἐρᾷ δ' ὁ σεμνὸς οὐρανὸς πληρούμενος Ὄμβρου πεσεῖν ἐς γαῖαν Ἀφροδίτης ὕπο: Aesch. Danaides, fr. 43. Some identify 'Aether' and 'Tellus' with Jupiter and Juno; but the passage contains rather a poetico-physical than a theological view of the subject, and is evidently suggested by Lucr. 1. 250, "pereunt imbres ubi eos pater Aether In gremium matris Terrai praecipitavit," and 2. 992, "Omnibus ille idem (caelum) pater est unde alma liquentis Humoris guttas mater quum terra recepit." Comp. also E. 7. 60.

326.] 'Gremium' is an instance of the metaphorical language of the passage. Comp. Terence, Eunuch. 3. 5. 37. 'Laetae,' *fruitful*.

327.] 'Alit fetus' is a departure from the figure of the marriage of heaven and earth to the common and natural idea of the fertilizing effect of showers. 'Magnus ... magno:' Virgil is fond of such combinations. Comp. 1. 190, "Magnaque cum magno veniet tritura calore." Perhaps he learnt them from Lucretius, e. g. 1. 741, "Et graviter magni magno cecidere ibi casu." But μέγας μεγαλωστί is as old as Homer.

328.] This relates to the loves of the birds. Lucr. 1. 10,

"Nam simul ac species patefacta est verna diei
Et reserata viget genitabilis aura Favoni,
Aeriae primum volucres te, Diva, tuumque
Significant initum, perculsae corda tua vi."

'Avia virgulta' = 'virgulta in aviis silvis.'

330.] Compr "Zephyro putris se glaeba resolvit," 1. 44. Here, owing to the long metaphor which has preceded, 'sinus,' which is also metaphorical, is substituted for 'glaebam.' 'Laxo' is much the same as 'solvo.' 'Superat,' abounds. Comp. Lucr. 5. 806, "Multus enim calor atque humor superabat in arvis," and see on v. 235. 'Tener humor,' Lucr. 1. 809.

332.] 'Gramina' is the reading of all the MSS. but one. 'Germina' has however been read by most of the later editors on the authority of Celsus apud Philarg. and Fabricius. The latter reading would create a tautology with what follows; and 'gramina' is supported by Horace, 4 Od. 7. 1, "redeunt iam gramina campis Arboribusque comae." But the question is very difficult, as Virgil in what he says of the fruitfulness of the soil may have been thinking mainly of the vine. 'Credunt se in novos soles' is probably a condensation of 'credunt se solibus' and 'trudunt se in soles,' possibly with a further reference to the expression 'in dies.' 'Soles' are the suns of

Credere; nec metuit surgentis pampinus austros
Aut actum caelo magnis aquilonibus imbrem,
Sed trudit gemmas et frondes explicat omnis.
Non alios prima crescentis origine mundi
Inluxisse dies aliumve habuisse tenorem
Crediderim: ver illud erat, ver magnus agebat
Orbis, et hibernis parcebant flatibus Euri:
Cum primae lucem pecudes hausere, virumque
Ferrea progenies duris caput extulit arvis,
Inmissaeque ferae silvis et sidera caelo.
Nec res hunc tenerae possent perferre laborem,

each day. 'Novi,' because they are the beginning of the warm season. Virgil probably here had in his eye Lucr. 5. 780 foll. 'As the new suns dawn, the herbage ventures to encounter them with safety: and the young vine-branch has no fear that the south wind will get up, or that the mighty north will send a burst of rain from the sky, but puts out its buds, and unfolds all its leaves.'

336.] 'Crescentis' = 'nascentis,' which Bentley on Manil. 2. 428 wished to read. Doederlein, Lat. Syn. 6. 86, considers 'cresco' to be a neuter inchoative from 'creo.' This and the following lines mean that the world was born in spring; not that the first ages of the world were perpetual spring.

338.] 'Ver illud erat:' comp. A. 3. 173, "Nec sopor illud erat." 'It was springtide that the great globe was keeping.' Cerda comp. Catull. 66 (68). 16, "Iucundum cum aetas florida ver ageret."

339.] 'Hibernis,' &c.: 'there was no sign of winter.' 'Parcebant flatibus,' like the common phrase 'parcere alicui,' spared them, that is, forbore to put them forth.

340.] 'Haurio' is used for drinking through the eyes and ears as well as through the mouth, A. 4. 359., 10. 899. But light and air are not unfrequently confounded, pure ether being supposed to be liquid flame.

341.] 'Ferrea' is the reading of all the MSS. except two, one of which is the second reading in Med. These two read 'Terrea,' which is supported by Lactantius (Inst. 2. 10), approved by Heyne, and adopted by Wagn. The authority of Philargyrius has been alleged for this reading, but he seems to have 'Ferrea' as his lemma, and his comment "quia creditum est primos homines e terra natos," &c., may very well refer to 'duris caput extulit arvis.' 'Terrea' would mean 'made of earth,' as in Varro, R. R. 1. 14, "terreus agger;" whereas the Lucretian 'terrigenae,' which is cited by the advocates of 'terrea,' seems only to mean 'children of earth.' 'Ferrea' is supported by "Unde homines nati durum genus," 1. 63 (note), as Serv. says, as well as by Lucr. 5. 925, "Et genus humanum multo fuit illud in arvis DURIUS ut decuit tellus quod DURA creasset" (from which the present passage is imitated), and is in complete keeping with Virgil's dominant feeling, the glorification of labour. Serv. aptly expresses the meaning, "procreata ex lapidibus ad laborem." There is no reason to suppose that Virgil was thinking of the iron age, so that the objection drawn from that falls to the ground.

342.] The stars are looked upon as the living inhabitants of heaven, as the men of earth, and the beasts of the woods; Ov. M. 1. 73,

"Neu regio foret ulla suis animantibus orba,
Astra tenent caeleste solum formaeque deorum,
Cesserunt nitidis habitandae piscibus undae,
Terra feras cepit, volucres agitabilis aer."

See also G. 4. 227 (note). The cosmogony of the present passage seems hardly the same as that of E. 6. 31—40, whether we suppose Virgil here to conceive of the universe as created and peopled at once, or to pass over the creation, considering it to have been completed before the peopling began.

343.] This verse, with the two following, refers to the beneficence of spring generally. 'Res tenerae' are the young plants, buds, &c., not like "ipsa tener mundi concreverit orbis" in E. 6. 34. Comp. Lucr. 1. 179, "et vivida tellus Tuto res teneras effert in.

Si non tanta quies iret frigusque caloremque
Inter, et exciperet caeli indulgentia terras.
Quod superest, quaecumque premes virgulta per agros,
Sparge fimo pingui, et multa memor occule terra,

luminis oras." The tense 'possent—iret' forbids us to suppose that the reference is to the time of creation, as the historical imperfect would be here out of place. Comp. Lucr. 5. 1213, "quoad moenia mundi Et taciti (' solliciti' Lachm. after Bentley) motus hunc possent ferre laborem." 'Hunc laborem,' all the trials to which plants are exposed. So the word is applied to things inanimate 1. 79, 150, and below, v. 372. 'Sufferre,' the first reading of Med., is perhaps not improbable, as the less common word; but it would be hazardous to substitute it for the reading of all the other copies, only one having a variety, 'proferre.'

344.] 'Tanta quies' is explained by 'hunc laborem'—'so great a respite.' Philarg. has a curious statement that the original reading was 'calorque,' a form which he supports from Plautus (Merc. 5. 2. 19), "Neque frigus neque calor (the editions give 'nec calor nec frigus') metuo neque ventum neque grandinem," where however the later editors get rid of the difficulty by punctuating before 'metuo,' and making 'calor' and 'frigus' subjects of 'opsistet' in the preceding line.

345.] 'Exciperet:' this verb in its most general sense seems to imply receiving from or after some one or something else. Thus 'excipere hospitio' denotes that the guest is received from or after a journey, Hor. 1 S. 5. 1. 'Excipere infantem' is said of the nurse who receives a new-born child from its mother, Juv. 7. 195. Here the milder skies receive the earth after the severer weather. Possibly the poet may be thinking of the earth as annually born into a state of infancy in spring, which is Voss's view.

346—353.] 'Young sets should be manured and well covered up with earth, and have porous stones or shells buried with them, that water and air may get to them better. It is well, too, to place a large stone or piece of earthenware by them, to shield them from rain and heat.'

346.] 'Quod superest,' a Lucretian transition, which occurs several times in Virgil also. 'Virgulta:' Theoph. C. P. 3. 5. 7, from whom Virgil took this precept, applies it to trees in general. It is, therefore, probably not to be taken here of the vines alone, but also of the trees in the 'arbustum,' like "silvestria virgulta," v. 2, in spite of Col. 3. 15, who quotes this passage with reference to vines. There seems to be no sufficient authority for saying that 'premere' must mean propagating by layers, though no doubt the word might appropriately be so used, as in v. 26. It cannot mean propagation by layers in 4. 131, "Lilia, verbenasque premens vescumque papaver." Here then, as there, we may interpret it 'to plant,' the notion being that of burying in the earth, as in Hor. Epod. 1. 33, "terra premam." 'Quaecumque' too is perhaps against our supposing that the vine alone is meant.

347.] 'Memor occule' = 'memento occulere.' Virgil in these precepts has evidently borrowed from Theophrastus l. c., who lays down a number of different rules with different objects, and adapted to different soils. From these Virgil has to all appearance selected very indiscriminately. Thus, the stones in Theophrastus answer different purposes, being used both to collect the water about the roots and to draw it off from them, according to the temperature of the soil. Nothing is said about the porousness of the stones, and the word which seems to answer to 'bibulum,' ποτιμός, occurs as an epithet of ἄμμος, sand. The 'conchae' are not mentioned, unless we suppose this to be a mistranslation of ὄστρακον. The ὄστρακον in Theoph. is to be used to keep together the earth which is to be laid round the root of the shoot. The word would be naturally translated in Latin by 'testa,' but the use to which the 'testa' is here put, v. 351, does not correspond; and mention is made by Theophrastus of a practice of burying a κέραμος full of water by the side of the root. Col. l. c. supposes Virgil to mean that stones were to be placed about the root to keep off heat and cold; though he himself recommends the practice as preventing the roots of one tree from becoming entangled with those of another. 'Aut:' Keightley remarks that the alternative is singular. But it seems to come from Theophrastus l. c., who mentions stones, not the 'lapis bibulus,' as performing something of the same office as manure. 'Lapis bibulus' is 'lapis arenarius,' 'sandstone' according to Serv. 'Squalentis,' 'rough;' the primary meaning of the word. Comp. Lucr. 2. 422—425, where 'squalor' is the

Aut lapidem bibulum, aut squalentis infode conchas,
Inter enim labentur aquae, tenuisque subibit
Halitus, atque animos tollent sata; iamque reperti,
Qui saxo super atque ingentis pondere testae
Urguerent; hoc effusos munimen ad imbris,
Hoc, ubi hiulca siti findit canis aestifer arva.
Seminibus positis, superest diducere terram
Saepius ad capita, et duros iactare bidentis,
Aut presso exercere solum sub vomere, et ipsa
Flectere luctantis inter vineta iuvencos;

opposite of 'laevor.' Rough shells would leave interstices for the water.

349.] 'Tenuis halitus:' comp. "tenues pluviae," 1. 92.

350.] 'Halitus,' probably from the evaporation of the water. 'Animos tollent:' "Postquam filiolum peperit, animos sustulit," Plaut. Truc. 2. 8. 10. In A. 9. 127 it is used of raising the spirits of another. 'Iamque,' 'and before now.' 'Iam' = ἤδη. "Vidi iam iuvenem premeret cum serior aetas Maerentem stultos praeteriisse dies." Tibull. 1. 4. 33. 'Reperti,' like "quid dicam," 1. 104, &c., a merely rhetorical climax.

351.] 'Super' goes with 'urguerent.' It can hardly be meant that the stone or potsherd is to be laid *on* the plant, which would then be likely to be crushed, so that we must suppose that they are intended to overhang it. Theophrastus means them to be put at the side of it. Mr. Long says, "The 'testa' will prevent the earth from being washed away, a necessary precaution when the vines are on a slope: and it also prevents the ground round the roots from being parched and made hard." 'Atque' is disjunctive. For 'ingentis' Med. a m. pr. and another MS. give 'ingenti,' and so Nonius s. v. 'Urguere.'

352.] 'Hoc ... hoc' is a repetition, not a distinction. 'Ad,' πρός, 'with a view to,' and in the case of things to be avoided, 'against.'

353.] 'Hiulca siti:' proleptic. 'When the sultry dog-star splits the thirsty jaws of the soil.' Catull. 66 (68). 62, "Quum gravis exustos aestus hiulcat agros."

354—361.] 'When the sets are planted, dig and plough the ground thoroughly, and make poles and rods to assist the vines in climbing.'

354.] 'Seminibus positis:' he seems now to be speaking exclusively of the vines. 'Deducere' is the reading of most of the MSS., including Med. Rom. has 'diducere,' which seems alone suited to the sense, meaning 'to break' and 'loosen.' "Diducit scopulos et montem rumpit aceto," Juv. 10. 153. For the precept see Col. 4. 3, § 2, and Arb. 13.

355.] 'Caput' is clearly used for the root of the tree, a sense which it has repeatedly in Cato, e. g. c. 33, "capita vitium per sementim ablaqueato; ... circum capita addito stercus; ... circum capita sarrito." Comp. Aristot. De Long. et Brev. Vita 6. 7, τὸ γὰρ ἄνω τοῦ φυτοῦ καὶ κεφαλὴ ἡ ῥίζα ἐστί. He has before used κεφαλοβαρῆ of trees with heavy roots. In Col. 3. 10, &c., and in Cic. De Sen. 15, 'caput' bears a totally different sense, the upper branches of the vine. The 'bidens' is a two-pronged hoe, with a head weighing about ten pounds, and used more like a pickaxe than a hoe, whence 'iactare' (Keightley). The weight is denoted by "valido consueta bidenti Ingemere," Lucr. 5. 208. 'Duros,' 'massive;' but used in this connexion the word denotes that the work is to be severe and the work done thoroughly, like the epithets in vv. 237. 264. Col. 3. 13 mentions digging and ploughing as alternatives, the distance between the rows being regulated according to the employment of one or the other, from five to seven feet where there is digging, from seven to ten where there is ploughing. 'Iactare:' the verb seems to imply difficulty in wielding the implement, the workman being glad, as it were, to dismiss it from his hand, as the frequentative denotes that it is to be done constantly nevertheless, so that both point to thorough unremitting work. See Introduction, p. 140.

357.] 'Flectere,' i. e. to plough across as well as up and down the lines of vines; "Tranversis adversisque sulcis," Col. l. c. This was made possible by the regular intersecting avenues. Comp. vv. 277 foll. notes. In that case, according to Col., ten feet every way were left in planting; but

Tum levis calamos et rasae hastilia virgae
Fraxineasque aptare sudes, furcasque valentis,
Viribus eniti quarum et contemnere ventos
Adsuescant, summasque sequi tabulata per ulmos.
Ac dum primâ novis adolescit frondibus aetas,
Parcendum teneris, et, dum se laetus ad auras
Palmes agit laxis per purum inmissus habenis,
Ipsa acie nondum falcis temptanda, sed uncis

he adds that this only answers where the soil is unusually productive. 'Vineta:' the word is used in its proper sense, the plural being natural in a precept,—'Up and down your vineyards.' 'Luctantis,' on account of the sharp turns; the epithet however, like 'saepius,' 'duros,' and 'presso,' denotes the pains that are to be bestowed.

358.] This would almost correspond to the training of espalier vines ('pedatio,' 'iugatio'), described by Col. 4. 12, &c. But it is clear from v. 361 that the 'arbusta' are still referred to. The 'calami' seem to be the 'arundines' of Varro l. 8, which were used for the 'iuga,' or cross pieces, the 'rasae hastilia virgae,' the 'hastilia de vepribus' of Columella. 'Rasae hastilia virgae,' spear-like wands made of peeled rods.

359.] 'Valentis' is the reading of Med., Rom., and others. Heyne has 'bicornis' (so Pal. and Canon. a m. pr.), which, as Wagn. remarks, is a mistaken repetition from l. 264.

360.] 'Quarum viribus,' ablative instrum., like 'quarum auxilio.' 'Eniti,' 'climb.' Comp. v. 427, "ad sidera raptim Vi propria nituntur." 'Inniti,' the reading of Canon. (a m. pr.), would be less forcible.

361.] 'Tabulata,' 'stories,' were the successive branches of the elm to which the vines were trained, the intermediate boughs being removed; they were to be at least three feet apart, and were not to be in the same perpendicular line, lest the cluster hanging from the 'tabulatum' above should be injured by that below. Col. 5. 6.

362—370.] 'When the vine is quite young, leave it alone; when it begins to shoot out its branches, pluck off the superfluous leaves with the hand; when it has come to its strength, then, and not till then, use the knife.'

362.] The pruning of the vine, 'putatio' or 'pampinatio.' 'Novis frondibus' is probably the ablative. Comp. Lucr. 3. 449, "Inde ubi robustis adolevit viribus aetas." 'Parcendum teneris:' the same precept is given by Theophr. (C. P. 3. 9) and Cato (33), but Col. (4. 11) condemns it. With the structure of the passage Forb. comp. A. 7. 354 foll.

363.] There are three periods, 1. when you must leave the young vine entirely alone, 2. when you may pluck off the leaves but not use the knife, 3. when you may use the knife. 'Laetus' seems to qualify 'agit,' as if it had been 'laetum.' Comp. A. 1. 314, 439., 2. 388. 'While the vine-branch is pushing its way exultingly into the sky, launched into the void in full career.'

364.] 'Agit' is here used of growing upwards, as of growing downwards in the phrase 'radices agere.' Comp. the language about the 'aesculus,' vv. 291, 292. 'Laxis,' &c.: comp. Lucr. 5. 786, "Arboribusque datum est variis exinde per auras Crescendi magnum inmissis certamen habenis." 'Per purum' occurs Hor. 1 Od. 34. 7, for a cloudless sky, like "pura sub nocte," E. 9. 44. Used in this sense here, the word would be a rather unmeaning piece of picturesque, so that if we make it any thing more than a synonyme for 'aether,' we must suppose the reference to be to the freedom of the empty sky, like 'pura terra' of a cleared soil, 'purus locus' of ground not built on, 'puraè plateae,' of unobstructed streets, especially as Virgil has already stated it to be an object that the branches should be allowed to expatiate, 5. 287, "in vacuum poterunt se extendere rami." Comp. "aera per vacuum," 3. 109 note. 'Inmissus,' launched freely into the air; though the word is evidently taken from 'inmissis habenis' in Lucr., which is represented by 'laxis,' according to Virgil's habit of hinting at one mode of expression while actually using another.

365.] 'Ipsa,' sc. 'vitis,' as distinguished from the leaves. For the ellipse comp. 'quaeque,' v. 270. 'Acie' is the reading of Med. a m. pr., Rom., and others, with Probus, Gramm. 1; others have 'acies.' The origin of the correction, which is older than

Carpendae manibus frondes, interque legendae.
Inde ubi iam validis amplexae stirpibus ulmos
Exierint, tunc stringe comas, tunc bracchia tonde;
Ante reformidant ferrum; tum denique dura
Exerce inperia, et ramos compesce fluentis.
Texendae saepes etiam et pecus omne tenendum,
Praecipue dum frons tenera inprudensque laborum;
Cui super indignas hiemes solemque potentem
Silvestres uri adsidue capreaeque sequaces
Inludunt, pascuntur oves avidaeque iuvencae.
Frigora nec tantum cana concreta pruina,

the time of Serv., is obvious. 'Temptanda' may perhaps imply a dangerous experiment.

366.] 'Interlegendae,' picked out.

367.] 'Stirpibus' is the reading of the best MSS. Others have 'viribus,' which is found as a second reading in Med.

368.] 'Exierint,' shot up. Comp. v. 81, "Exiit ad caelum . . . arbos." The Med. and Rom. have 'tunc;' other MSS. have 'tum.'

369.] 'Tum denique' here = 'tum demum:' 'denique' answering to 'ante' here as to 'antea' in Cic. ad Fam. 9. 14, "Tantum accessit ad eum amorem, ut mihi nunc denique amare videar, antea dilexisse."

370.] 'Then is the time to set up a strong government, and keep down the luxuriance of the boughs.' With the metaphor in 'inperia,' comp. 1. 99. For 'fluentis' Rom. has 'valentis.'

371—397.] 'The cattle should be kept from the vines when young. Buffaloes and roes are worse enemies to them than scorching heat or killing cold. Hence the goat has been from time immemorial sacrificed to Bacchus, both in Attica, at the Dionysia, and in our Italian vintage-rejoicings.'

371.] 'Tenendum,' here not 'shut in,' but 'shut out.' Comp. the double meaning of εἴργειν and 'arcere.' Rom. and another MS. have 'tuendum,' which has a different sense: see on v. 195. Pal. adds 'est.'

372.] 'Laborum,' 'trials.' Comp. v. 343 above, note.

373.] 'Super,' 'besides,' not 'more than.' The comparison comes in v. 376. 'Indignas:' Serv. on E. 10. 10, quotes 'indignas turris' from Ennius in the sense of 'magnas.' If this is true, which without the context it may be unsafe to assume on the authority of Serv., the idea must be that of immoderateness, already noticed in the case of 'inprobus.' It may here however be very well explained with reference to the tenderness of the young vine, and rendered 'cruel.' The plural 'hiemes' may mean either winters or winter weather, just as 'soles' may mean either summers or sunny days. There is the same doubt in Hor. 3 Od. 1. 32. 'Solemque potentem:' comp. 1. 92, "rapidive potentia solis." We may render 'oppressive' or 'tyrannous.'

374.] 'Uri:' the 'urus' was properly a wild animal mentioned by Caesar (B. G. 6. 28) and Pliny (8. 15) as a native of the Hercynian forest in Germany. Here and in 3. 532 the name is applied to the buffaloes of Italy. 'Caprae,' not 'capreae,' is the reading of Rom., Med., and other MSS., but it seems more like the manner of Virgil, to keep the arch-offender, the goat, to the last (v. 380), and then to indicate his crime rather than mention it plainly, at the same time that the description of his punishment and the attendant circumstances keeps him prominently before the reader's mind. See notes on 3. 237., E. 6. 29. For the fondness of roes for vines, comp. Hor. 2 S. 4. 43, "Vinea submittit capreas non semper edulis." 'Sequaces' means 'persecuting,' at the same time that it seems to give a picture of the deer climbing the rock, as it were, after the vine, which cannot escape even there. With the reading 'caprae' Wagn. well comp. E. 2. 64, "Florentem cytisum sequitur lasciva capella."

375.] 'Inludunt,' disport themselves with it. 'Pascuntur,' &c.: the commentators repeat 'quam' from 'cui;' but the passage is probably parallel to vv. 207, 208 (note), the only difference being the absence of the conjunction here which is found there.

376.] Comp. Lucr. 3. 20, "nix acri concreta pruina." Virgil, in borrowing the expression, has rather awkwardly changed 'nix' into 'frigora,' which can hardly be said to be congealed by frost. 'No cold

Aut gravis incumbens scopulis arentibus aestas,
Quantum illi nocuere greges, durique venenum
Dentis et admorso signata in stirpe cicatrix.
Non aliam ob culpam Baccho caper omnibus aris
Caeditur et veteres ineunt proscaenia ludi,
Praemiaque ingeniis pagos et compita circum
Thesidae posuere, atque inter pocula laeti
Mollibus in pratis unctos saluere per utres.

that hoar frost ever congealed, no summer that ever smote heavily on the parching rocks, has been so fatal to it as the herds, and the venom of their sharp tooth, and the wound impressed on the stem that they have gnawed to the quick.'

377.] 'Scopulis:' referring to the vineyards on the terraced rocks. So v. 522, "Mitis in apricis coquitur vindemia saxis."

378.] The commentators do not say whether 'illi' is to be taken as nominative with 'greges,' or as dative after 'nocuere.' The latter seems neater. 'Venenum dentis:' comp. v. 196, "urentis culta capellas."

379.] It seems doubtful whether 'ad' in 'admordeo' intensifies, as in 'adamo,' or weakens, as apparently in 'accido,' in which latter case the preposition might either denote near completion, or have a local force, 'bitten about,' not 'bitten through.' There is great variety in the MSS. in the reading of the word; e. g. Med. a m. pr. gives 'a morso,' which a later hand has altered into 'a morsu,' the copyist, as Heyne suggests, perhaps stumbling at the gender. 'Stirps,' the stock of a tree, appears to be masculine in Virgil, as in Ennius and Pacuvius.

380.] For the custom, see Varro, R. R. 1. 2, and Ovid's translation of the well-known lines of Evenus, Fast. 1. 353. The reason assigned is probably fictitious, as appears from the fact that the goat, though it gnawed the olive, was especially forbidden to be offered to Pallas. 'Omnibus aris,' as we should say, 'universally.'

381.] 'Et' couples its clause with the verbal only, not with the adverbial part of the clause preceding. 'Proscaenia,' *προσκήνιον*, is the same as *λογεῖον*, or 'the stage;' *σκηνή* being 'the scene.' Dict. Ant. 'Theatrum.'

382.] Heyne to carry 'non aliam ob culpam' through the sentence and preserve the continuity, takes 'praemia' to be in apposition to 'caprum' understood. But this is too artificial; the words 'veteres ineunt proscaenia ludi' intervene, and a digression is inevitable at v. 385. At the same time we may say that in 'praemia,' as in 'utres,' the goat, though neither expressed nor understood grammatically, is alluded to. 'Ingeniis' is taken by Heyne and others as 'men of genius.' 'Ingenia' may mean simply 'genius,' 'men of genius,' or 'works of genius;' and where three shades of meaning are so close and so equally applicable, it seems impossible to say positively which was uppermost in the writer's mind. 'Ingeniis' was found by Pierius "in all the oldest MSS. which he examined" (including, I presume, Rom.), and was rightly preferred by him on the ground of sense to the old reading 'ingentis,' which, whether constructed with 'pagos,' or (in the form 'ingentes') with 'Thesidae,' would be equally awkward. Heins. however, remarks that his MSS. tell a different story, and 'ingentis' certainly appears in Med., as given by Fogginius. Both readings are recognized by Philarg. 'Pagos et compita,' the scene of the 'Paganalia' and 'Compitalia,' appear to be the Roman equivalent of *κατ' ἀγρούς*. Comp. Hor. 1 Ep. 1. 49, "Quis circum pagos et circum compita pugnax Magna coronari contemnat Olympia?" But it would be hazardous to presume that Virgil accurately distinguished between the various Dionysiac festivals. 'Caper' seems to point to *τραγῳδία*, and 'pagos' to the common derivation of *κωμῳδία* from *κώμη*. It is possible, too, that the poet may confuse the two ancient accounts of the origin of *τραγῳδία*—that from the sacrifice of the goat, and that from the custom of giving the goat as a prize.

383.] 'Thesidae:' the Athenians are called *Θησεῖδαι* by Sophocles, Oed. Col. 1067, and *Θήσεως τόκοι* by Aeschylus, Eum. 462. Comp. also Eum. 1026. 'Inter pocula laeti,' 'in their drunken jollity.' We need not press 'inter' so as to mean 'in the intervals of drinking.' Persius has 'inter pocula' 1. 30, 'inter vina' 3. 100. 'In poculis' occurs Cic. de Sen. 14.

384.] 'Unctos saluere per utres,' the *ἀσκωλιασμός*, or game of dancing on the

Nec non Ausonii, Troia gens missa, coloni
Versibus incomptis ludunt risuque soluto,
Oraque corticibus sumunt horrenda cavatis,
Et te, Bacche, vocant per carmina laeta, tibique
Oscilla ex alta suspendunt mollia pinu.
Hinc omnis largo pubescit vinea fetu,
Conplentur vallesque cavae saltusque profundi,
Et quocumque deus circum caput egit honestum.
Ergo rite suum Baccho dicemus honorem
Carminibus patriis lancesque et liba feremus,

oiled skin of the he-goat which had been sacrificed. Dict. Ant. *ἀσκώλια*.

385.] This and the following lines appear to refer to the 'Fescennina licentia' (Hor. 2 Ep. 1. 140) after the vintage, and not to the Liberalia at Rome on the 13th of March. It is not necessary to take v. 390 as referring to a particular year. 'Troia gens missa' is a foreshadowing of the Aeneid, at the same time that it intimates here that the Italian festivities are not borrowed from Greece.

386.] 'Versibus incomptis,' perhaps the "horridus ille Saturnius numerus" of Horace, 2 Ep. 1. 157, which, whatever may have been its precise nature, a question about which there is a very great variety of opinion, too great to be even glanced at here, appears to have been the national metre of Italy before the introduction of the metres of Greece; though even this is disputed by some who maintain that no one kind of metre was designated by the epithet, which they consider to have been a term of as vague and general application as 'incomptus' here, as we should say 'old world.'

387.] 'Corticibus cavatis' is the ablative of the material. Comp. 1. 262, "cavat arbore lintres." 'Os' for the mask, like *πρόσωπον*.

388.] 'Per carmina laeta' may be either 'in the course of,' 'as they sing glad hymns,' or 'invoke you by glad hymns.'

389.] 'Oscilla' (dim. of 'os' through 'osculum') were faces of Bacchus which were hung on trees that they might turn every way with the wind in order to spread fertility every way. See Dict. Ant. 'Oscillum,' where a representation of the 'oscilla' is given from an ancient gem. Serv. mentions various opinions, one of them connecting 'oscilla' with the Attic *αἰώρα* (Dict. A.), a festival which seems to have been *οὐδὲν πρὸς Διόνυσον*, another of a more mystic nature, which supposes the rites of Bacchus to symbolize the purification of the soul, the swinging of the 'oscilla' representing the third and highest of the three modes of physical purification, by water, by fire, and by air. 'Mollia' is explained by Heyne and others as = 'mobilia,' 'easily swayed by the wind,' 'waving:' but it may be doubted whether any parallel instance can be adduced, though a similar sense is given by some to "pilentis mollibus," A. 8. 666. The word is doubtless a derivative of 'moveo:' but its physical sense appears to be restricted to things the parts of which yield to the touch. Perhaps then we shall do better to understand the word with Mr. Yates in Dict. A., 'oscillum' of the beautiful, mild, and propitious expression of the god's face, like 'caput honestum.' Ladewig assumes that the 'oscilla' were of wax: but the one mentioned in Dict. A. is of white marble, though in a rustic festival we may suppose that some commoner material would be used.

390.] 'Pubescit:' comp. Theocr. 5. 109, *Μή μευ λωβάσησθε τὰς ἀμπέλος· ἐντὶ γὰρ ἄβαι.*

391.] 'Conplentur,' 'teem.' Lucretius uses the word of the conception of women. There seems no sufficient reason to restrict the description in this line to vineyards, though such a restriction would accord with vv. 4 foll., which are somewhat parallel.

392.] 'Honestum,' 'comely.' On the beauty attributed to the Greek Bacchus, see Dict. B. 'Dionysus.' The look of Bacchus fertilizes the country, as that of Jupiter (A. 1. 255) calms the sky.

393.] 'Honorem,' for a hymn, as for a sacrifice A. 1. 53, "aris inponet honorem."

394.] 'Patriis,' to show that the Roman worship of Bacchus was time-honoured as well as the Greek; comp. v. 385, "Troia gens missa." It may also imply the use

Et ductus cornu stabit sacer hircus ad aram,
Pinguiaque in veribus torrebimus exta colurnis.
Est etiam ille labor curandis vitibus alter,
Cui numquam exhausti satis est: namque omne quot annis
Terque quaterque solum scindendum, glaebaque versis
Aeternum frangenda bidentibus; omne levandum
Fronde nemus. Redit agricolis labor actus in orbem,
Atque in se sua per vestigia volvitur annus.

of the national measure: see on v. 386. 'Lances' probably for the 'exta,' as in v. 194. Others suppose a hendiadys, 'liba in lancibus.' 'Liba:' Ov. F. 3. 761, "Melle pater (Bacchus) fruitur: liboque infusa calenti Iure repertori candida mella damus." This however is said of the Liberalia.

395.] 'Ductus,' implying that the animal was led, not dragged, which was unlucky, and 'stabit' (comp. 'statuo,' 'constituo') are words appropriate to sacrifice, though we need not suppose with the commentators that their use here necessarily denotes that the offering would be propitious. 'Sacer,' 'devoted.'

396.] 'Colurnis:' Serv. says that hazel spits were used because the hazel was injurious to the vine. Comp. v. 299.

397—419.] 'The dressing of the vine is an interminable labour: the ground has constantly to be broken up: when the leaves are shed the work of pruning begins: fastenings have to be provided: and when pruning and tying up are over, you have still to use the hoe, and still live in dread of storms.'

397.] 'Curandis:' this word is used by Cato, R. R. 33, for all the operations subsequent to planting—'dressing.' 'Alter' must refer to what has just gone before, 'Terendae sepes etiam,' &c. With the first words of the line comp. 3. 425.

398.] 'Exhausti:' the participle is construed like a substantive. As Serv. says, 'exhausti' = 'exhaustionis.' Comp. such usages as "Prius quam incipias consulto; et ubi consulueris mature facto opus est," Sall. Cat. 1. In prose we might have had 'cuius numquam satis exhaustum est.' But here, apparently for the sake of poetic variation, the participle instead of being the predicate is made the genitive, while the labour is in a manner personified and made the exacting power. 'Which is never satisfied by exhaustion.' 'Namque' is used here in a sense approaching that of its cognate 'nempe.' So γάρ is used after a pronoun in Greek. Wund. comp. Thuc. 1. 3, δηλοῖ δέ μοι καὶ τόδε . . . πρὸ γὰρ κ.τ.λ.

399.] It seems doubtful whether both these clauses are to be understood of the 'bidens,' the prongs of which are used to loosen the ground, the back, 'versis,' to break the clods so turned up, or whether a distinction is intended between ploughing and hoeing, the former of which processes is to be frequently repeated, the latter never intermitted. Supposing the distinction to be meant, Virgil will be speaking of the two kinds of vineyards, calculated respectively for ploughing and digging: see on v. 355. 'Scindere' is commonly used of the plough, 1. 50., 3. 160. Col. 4. 4 says that the number of times the soil ought to be loosened cannot be defined—the more the better.

401.] 'Nemus' like 'silvis,' v. 404, and perhaps 'umbra,' v. 410, seems to be used of the supporting trees in the 'arbustum,' as in v. 308 above. It may be doubted whether 'labor actus' is to be taken with Heyne and others of past labour, the same tasks recurring yearly, or 'actus' connected with 'in orbem,' 'moving in a ring.' In vv. 516 foll. we have the other side of the picture, the constant succession of the fruits of the husbandman's toil.

402.] 'Atque:' this is one of those instances where the copulative is employed in the place of a conjunction denoting a more special connexion. Perhaps the largest number of these instances is where the relation intended is that of *time*, 'et' or 'atque' standing in the place of 'cum.' Here it is that of accordance, 'atque' having the force of 'even as.' Comp. the use of 'atque' in comparisons, and in such expressions as 'simul atque.' The usage is one which belongs to the ante-logical period of language, whence it is naturally adopted by the poets. Here we may say that the sense is as though the clauses had been inverted,—'The year rolls round and the husbandman's labours come round again with it.' Comp. the Greek ἐνιαυτός, as explained by Plato (Crat. p. 410 d), and the less questionable expla-

Ac iam olim seras posuit cum vinea frondes
Frigidus et silvis aquilo decussit honorem,
Iam tum acer curas venientem extendit in annum
Rusticus, et curvo Saturni dente relictam
Persequitur vitem attondens fingitque putando.
Primus humum fodito, primus devecta cremato
Sarmenta, et vallos primus sub tecta referto;
Postremus metito. Bis vitibus ingruit umbra;
Bis segetem densis obducunt sentibus herbae;

nation of 'annus' as originally meaning a ring. Varius had said of the world "sua se volventis in vestigia" (fab. inc. 1, Ribbeck).

403.] 'Iam olim:' the choice seems to lie between taking 'iam olim' together as equivalent to 'iamdudum' and to 'iam tum' below (comp. πάλαι), and connecting 'olim' with 'cum,' in the sense of 'illo tempore cum,' as in Plaut. Trin. 2. 4. 122, "Primum omnium, olim terra quom proscinditur In quinto quoque sulco moriuntur boves," and like "olim ubi," A. 5. 125. Each way seems open to some objection. 'Olim' for 'dudum' is apparently post-Augustan; while 'olim cum' appears to be used for indefinite, not for definite occurrences. Comp. however 'cum olim,' 3. 302. 'Posuit,' 'has shed.' Comp. 3. 437, "positis novus exuviis."

404.] This line is borrowed from Varro Atacinus, according to Serv. Horace has the same phrase, perhaps from the same source, Epod. 11. 6, "December silvis honorem decutit."

406.] For 'rusticus' Rom. has 'agricola.' 'Curvo Saturni dente:' Saturn was regularly represented with a pruning-knife in his hand. Juv. 13. 39 represents him as assuming it after his expulsion from his throne. 'Dens' is used of any curved implement. See Forcellini. 'Relictam' may be either 'stripped of its foliage' (for which however it is difficult to find an exact parallel), or, as Serv. takes it, the vine which he has left, in other words 'he returns to the vine.'

407.] 'Persequitur' like 'insectabere' of exterminating weeds, l. 155, 'insequitur' of following up sowing by levelling the soil, ib. 105. It is conceivable however that Virgil may have wished to imitate the Greek use of διατελεῖν with a participle. 'Fingitque putando:' comp. A. 6. 80, "fingitque premendo," 'moulds it to his will.' The word is specially used of clay moulded by the potter. Comp. Pers. 3. 24, "Nunc, nunc properandus et acri Fingendus sine fine rota," and the word 'figulus.' 'Putando:' Col. (4. 4) includes under this term the 'ablaqueatio,' which consisted in laying open the roots and cutting away all within a foot and a half of the surface. Cerda however understands 'attondens' here of 'ablaqueatio.'

408.] Digging was constantly to go on, so that he that began first would do best: carting away and burning the branches is an occupation which suits no one time more than other, and so the sooner it is done the better; the vine-poles, if allowed to remain out, would suffer from the weather. Taubm. quotes Cato 5, who lays down as a general rule "Opera omnia mature conficias face: nam res rustica sic est: si unam rem serotius feceris, opera omnia sero feceris." On the other hand, the more thoroughly ripe the grapes, as Keightley says, the better the wine.

409.] 'Sarmenta,' the prunings of the vine. Festus derives the word from an ancient verb 'sarpo,' 'to prune,' probably connected with ἅρπη. In a secondary sense it is used simply for the branches of the vine. 'Devecta,' as in v. 207. 'Vallos,' 'the vine-poles.' Varro, R. R. 1. 8, "Ibi dominus simul ac vidit occipitium vindemiatoris furcillas reducit hibernatum in tecta, ut sine sumptu earum opera altero anno uti possit." It would seem at first sight that 'vallos' must refer to espalier vines. But comp. vv. 358—361, where 'sudes' is convertible with 'vallos.'

410.] 'Metito,' of vines, like 'seges,' 'serere,' 'semina.' Heyne. Comp. 4. 231, where 'messis' is used of collecting honey. 'Bis:' in spring and autumn. 'Umbra' may refer to the shade of the elm or other supporting tree. Col. 4. 27 however uses 'umbras conpescere,' speaking of the foliage of the vine.

411.] 'Segetem,' 'the vineyard,' or perhaps the vines. 'Obducunt' is rather for the former. 'Sentibus,' 'briars.' 'Herbae' must be used in a wide sense, as in Cic. De Div. 1. 34, "Herbae asperae et agrestes." The weeding ('runcatio')

Durus uterque labor: laudato ingentia rura,
Exiguum colito. Nec non etiam aspera rusci
Vimina per silvam, et ripis fluvialis arundo
Caeditur, inculteque exercet cura salicti.
Iam vinctae vites, iam falcem arbusta reponunt,
Iam canit effectos extremus vinitor antes:
Sollicitanda tamen tellus, pulvisque movendus,
Et iam maturis metuendus Iuppiter uvis.

appears to have taken place at the same times as the pruning.

412.] 'Uterque labor:' not the double labour in spring and autumn, but the double labour of 'pampinatio' and 'runcatio.' 'Laudato . . . colito:' the form of the expression is evidently taken from Hesiod, Works 643, Νῆ' ὀλίγην αἰνεῖν, μεγάλῃ δ' ἐνὶ φορτία θέσθαι, where it is not easy to see the point of the epigram. Here the point is obvious, the larger estate being 'prima facie' the best, and large estates being the fashion in Italy, as we learn from Pliny 18. 6, who complains that in his time the 'latifundia' had ruined Italy. 'Laudato' does not itself mean 'reiicito;' if it did there would be no force in the antithesis. Still the same feeling is at the root of this use of the word and that of ἐπαινεῖν in Gr. singly for to decline, the feeling, namely, which appears in our use of the word 'compliment.' The connexion here is that as the work is so exacting, a small estate is better than a large one. Col. 1. 3, §§ 8 foll., after quoting these words of Virgil, says, "Quippe acutissimam gentem Poenos dixisse convenit, imbecilliorem agrum quam agricolam esse debere, quoniam, cum sit colluctandum cum eo, si fundus praevaleat, allidi dominum. Nec dubium quin minus reddat laxus ager non recte cultus, quam angustus eximie." He speaks of the old Roman feeling against dividing conquered lands among a few, "nec magis quia superbum videbatur tantum loci detinere, quam quia flagitiosum, quos hostis profugiendo desolasset agros, novo more civem Romanum supra vires patrimonii possidendo deserere;" and contrasts the modern practice, "praepotentium, qui possident finis gentium, quos ne circumire equis quidem valent, sed proculcandos pecudibus, et vastandos ac popu-landos feris derelinquunt, aut occupatos nexu civium et ergastulis tenent."

413.] 'Rusci,' butchers' broom. Butchers' broom, reeds, and willows are to be cut for tying up the vine.

415.] 'Salicti:' comp. 1. 265, "Aut Amerina parat lentae retinacula viti." 'Inculti' would seem to show that the 'cura' can be only that of cutting them: but they also required pruning, Pliny 17. 20.

416.] 'Reponunt' = 'reponi sinunt.' The language passes from precept to the liveliness of narrative.

417.] This is the reading of Rom. and Med. restored by Wagn. Heyne, with all the edd. after the Aldine, gives 'extremos effoetus,' which is apparently found in Pal. The MSS. exhibit great variety, ringing changes on the order of the words, on 'effoetus' and 'effectus,' and on the terminations 'os' and 'us.' It is not clear whether 'antes' means 'lines' or 'plots.' That it denotes some regular order appears from Cato, De Re Militari, quoted by Philarg., "Pedites quatuor agminibus equites duobus antibus duces." 'Effectos,' 'completed.' So Quinct. 10. 5 opposes 'materia effecta' to 'inchoata.' The rows are said to be completed because the vine-dresser has been through all and done what is necessary for each. 'Extremus,' 'the last.' Comp. v. 410, "Postremus metito." The vine-dresser sings like the 'frondator,' E. 1. 57.

418.] 'Tamen:' 'after all this work is done you will still have to stir the ground,' &c. The 'pulveratio' appears to have been a distinct process founded on the belief that dust was beneficial to vines. Palladius (Mart. 7) says that the process requires repeating at the beginning of every month from March till October. Pliny (17. 22) says, "Fossione pulverem excitatum contra soles nebulasque prodesse." Comp. also Col. Arb. 12. This notion may be referred to in the next line, as 'metuendus' of course implies that precautions must be taken.

419.] It may be doubted whether 'metuendus uvis' here, like 'apibus metuenda,' 4. 37, means 'an object of terror to the grapes,' or 'an object of terror [*to* the vine-dresser] *for* the grapes.'

Contra non ulla est oleis cultura; neque illae
Procurvam exspectant falcem rastrosque tenacis,
Cum semel haeserunt arvis aurasque tulerunt;
Ipsa satis tellus, cum dente recluditur unco,
Sufficit humorem et gravidas cum vomere fruges.
Hoc pinguem et placitam Paci nutritor olivam.
Poma quoque, ut primum truncos sensere valentis
Et viris habuere suas, ad sidera raptim
Vi propria nituntur opisque haud indiga nostrae.
Nec minus interea fetu nemus omne gravescit,
Sanguineisque inculta rubent aviaria bacis.

420—425.] 'Olives on the contrary want no tending, when once fairly started. Plough the ground, and it will do all for them.'

420.] 'Non ulla' is a rhetorical exaggeration. They do not need the same constant attention as the vine.

421.] 'Tenacis,' 'tearing up the ground,' like the 'bidens.'

422.] 'Haeserunt arvis:' when they have been once transplanted from the 'seminarium,' Heyne. 'Aurasque tulerunt:' so "contemnere ventos," v. 360. Comp. also vv. 332—335. The meaning here is when they are strong enough to weather the breezes.

423.] 'Satis,' the dat. of 'sata,' put for olives, as for vines above, v. 350. There seems no ground for making a distinction between 'dente unco' and 'vomere.' 'Dens' may stand for 'vomer,' as we have "vomeris dentem," 1. 262. Comp. 'dentale.'

424.] 'Cum vomere:' 'cum' seems here to express close connexion not so much of time as of causation, a sense which may be illustrated by the opposite 'sine.' We might say 'as sure as the ploughshare is put in the ground.' Some read 'quum vomere,' sc. 'recluditur,' making an antithesis between 'dente unco,' which they interpret 'bidente' and 'vomere.' But this is very flat, and no opposition can be imagined between 'humorem' and 'gravidas fruges.' Col. (5. 9, § 12) however recommends the use both of the plough and of the 'bidens.' In the same chapter he gives a precept (§ 15), "Nam veteris proverbii meminisse convenit; eum, qui aret olivetum, rogare fructum; qui stercoret, exorare; qui caedat (putet) cogere."

425.] 'Hoc' is generally taken 'on this account,' like τῷ in Homer, a usage found in Lucretius and Horace; but I greatly prefer understanding it with Benson and Martyn, 'by this,' sc. 'arando,' with this and this only,' 'this will be enough,' especially as 'pinguem et placitam Paci' seem to express the effect of 'nutritor' ("nutritor ut pinguis sit," &c. E. 6. 4 note). 'Do this, and rear the olive to the fatness which makes it Peace's darling.' 'Nutritor:' a solitary instance of the deponent 'nutrior,' which however Priscian 8. 798 declares to have been in use among the older writers.

426—428.] 'Fruit trees too, when they have got their strength, take care of themselves.'

426.] The metaphor seems to be from an adult man feeling his limbs strong under him. It is carried on through the rest of the sentence.

427.] 'Raptim' = 'rapide.' See on 1. 409. With the sense comp. vv. 80 foll.

428.] 'Que' couples the adverbial substantive with the adverbial adjective. Comp. A. 6. 640, "Largior hic campos aether et lumine vestit Purpureo." 'Que' is however omitted by some MSS., including Rom.

429—457.] 'The forest trees have their uses too, the small as well as the great, so that men may well take heart and cultivate them—nay, they are even worthier than the vine, which may be a curse as well as a blessing.'

429.] 'Nec minus:' equally with the trees that have been named. 'Interea,' while man is occupied with other things; so in the next line 'inculta' is emphatic. There seems to be no reference to the 'arbustum' in 'nemus,' as we might be tempted to suppose from vv. 308, 323, 401. The word appears to be used generally of the trees of the forest in their natural uncultivated state, as man is afterwards recommended to give them the benefit of culture. 'Fetu ... gravescit:' imitated from Lucr. 1. 253, "crescunt ipsae fetuque gravantur."

430.] 'Aviaria,' properly an artificial

Tondentur cytisi, taedas silva alta ministrat,
Pascunturque ignes nocturni et lumina fundunt.
Et dubitant homines serere atque inpendere curam?
Quid maiora sequar? salices humilesque genestae,
Aut illae pecori frondem aut pastoribus umbras
Sufficiunt, saepemque satis et pabula melli.
Et iuvat undantem buxo spectare Cytorum
Naryciaeque picis lucos, iuvat arva videre
Non rastris, hominum non ulli obnoxia curae.
Ipsae Caucasio steriles in vertice silvae,
Quas animosi Euri adsidue franguntque feruntque,

place for tame birds, here the woods. Comp. Lucr. 1. 18, "Frondiferasque domos avium" for 'silvas.' 'Sanguineis:' such as the elder, E. 10. 27, &c.

431.] 'Tondentur,' 'form food for cattle.' "Tondent dumeta iuvenci," 1. 15. For the fact comp. E. 1. 79. 'Taedas,' torches of pine-wood, so that 'alta' is appropriate.

432.] 'Pascunturque ignes nocturni et lumina fundunt' is a poetical amplification of 'taedas ministrat.' It may be questioned whether 'ignes' mean 'torchlights' or 'fires.' 'Nocturni' and 'lumina' may seem to point to the former; but the parallel words "Urit odoratam nocturna in lumina cedrum," A. 7. 13, apparently refer to fires, as is shown by their original, Hom. Od. 5. 59. At the same time it must be borne in mind that the custom of kindling fires for the sake of light by night (see Hom. Il. 9. 467 foll.) belongs rather to the heroic age than to Virgil's day.

433.] This line is wanting in Med. Its meaning seems to be when nature offers so much to the planter and cultivator, can man hesitate to plant and cultivate? Heyne justly says "Sententia versum absolvens facile excidere potuit. Versus per se est praeclarus." With the structure of it comp. A. 1. 48., 6. 807.

434.] 'Quid maiora sequar:' Wagn. contends that the conjunctive in direct interrogations cannot refer to a thing which the speaker has already begun to do; in such cases he says the indicative is used, as in A. 2. 101, "Sed quid ego haec autem nequiquam ingrata revolvo?" If this be true, we must either understand by 'maiora' greater things than have been mentioned already, or suppose that 'sequar' denotes a more detailed enumeration than has been given in vv. 431, 432, 'maiora' being used in contradistinction to the smaller trees which follow.

435.] 'Aut illae:' Serv. says that many in his time read 'Et tiliae.' For the pleonastic use of the pronoun comp. among other passages A. 6. 593, Hor. 4 Od. 9. 51. 'Pastoribus umbras,' E. 2. 8 note. Med. and others have 'umbram.'

436.] 'Satis,' probably including plantations. 'Saepemque satis et pabula melli:' comp. E. 1. 54, 55, "Hic tibi quae semper vicino ab limite saepes Hyblaeis apibus florem depasta salicti." 'Pabula melli' not for 'pabula apibus,' but a poetic confusion of 'pabula apibus' and 'materiam melli.'

437.] Virgil continues his enumeration of the uses of the various forest trees, but is led to adopt a different mode of expression, as if he were not thinking of the products yielded by box or pitch trees, but of the mere pleasure of looking at them as they flourish in their most congenial spots, and reflecting that nature does all this unaided, so that art may help to do more. Cerda quotes from Eustathius a saying πύξον εἰς Κύτωρον ἡγαγες, one of the many equivalents of our 'carrying coals to Newcastle.' So Catull. 4. 13, "Cytore buxifer."

438.] 'Naryciae' for Locrian, Narycia being a town of Opuntian Locris, the mother country of the Italian Locri. Comp. A. 3. 399, "Illic Narycii posuerunt moenia Locri." Bruttian pitch is mentioned by Pliny 14. 20; as also by a Schol. on this passage quoted by Heinsius on Ovid. Remed. 264. 'Picis,' i. e. 'piceae.' The tree is identified by Keightley with the firs from the description of Pliny 16. 10.

440.] 'Steriles' opp. to 'frugiferae.' Comp. v. 79. 'Caucasio in vertice' gives the picture of wildness. Strabo (11, p. 497) speaks of Caucasus as covered with woods.

441.] 'The wildest woods in the region of storms.' 'Animosi Euri:' it is not easy to say how far this use of 'animosus' is

Dant alios aliae fetus, dant utile lignum
Navigiis pinos, domibus cedrumque cupressosque;
Hinc radios trivere rotis, hinc tympana plaustris
Agricolae, et pandas ratibus posuere carinas;
Viminibus salices fecundae, frondibus ulmi,
At myrtus validis hastilibus et bona bello
Cornus; Ituraeos taxi torquentur in arcus;
Nec tiliae leves aut torno rasile buxum
Non formam accipiunt ferroque cavantur acuto;
Nec non et torrentem undam levis innatat alnus,
Missa Pado; nec non et apes examina condunt
Corticibusque cavis vitiosaeque ilicis alveo.

metaphorical. Comp. Ovid, Amor. 1. 6. 51, "inpulsa est animoso ianua vento;" Statius, Theb. 9. 459, "animosaque surgit Tempestas;" 7. 87, "pontumque iacentem Exanimis iam volvit hiemps." 'Franguntque feruntque:' an analogous expression to 'agere et ferre.' For 'ferre' in the same sense without 'agere' comp. A. 2. 374, "Alii rapiunt incensa feruntque Pergama."

442.] 'Fetus,' 'products.' The word is probably antithetic to 'steriles.' Connect 'utile navigiis.' Vitruvius recommends the cedar and cypress for their durability, saying that the bitterness of their sap is antiseptic, 2. 9., 7. 3.

443.] 'Cedrosque' was the reading before Heins., while on the other hand some MSS. give 'cupressumque.'

444.] 'Trivere' = 'tornavere,' Serv. Comp. Pliny 36. 26, "[Vitrum] aliud flatu figuratur, aliud torno teritur." The tense gives something of a historical character to the passage, which consequently rises in poetical dignity. So in vv. 454 foll. the effects of the vine are spoken of in the past tense, and a tale of legendary antiquity glanced at. 'Tympana:' wheels either of solid wood or boards shaped like a drum. See Dict. Ant. 'Plaustrum.' 'Hinc' in both places refers to 'silvae' generally, not to different kinds of wood, 'from this tree—from that.'

445.] 'Posuere,' ἔθηκάν. Virgil expresses himself as if the farmer built ships, meaning no more than that the trees which the farmer is encouraged to plant and cultivate are turned to that use.

446.] 'Viminibus,' 'frondibus,' the abl., not the dat. Each are actual products of the trees, not things made from their products. So, in the next line, 'hastilibus' are not the actual spear-shafts, but the shoots as they grow on the tree. Comp. A. 3. 23, "quo cornea summo Virgulta et densis hastilibus horrida myrtus." 'Frondibus:' comp. Cato 6, "Ulmos serito—uti frondem ovibus et bubus habeas." Serv. speaks of another punctuation, 'Viminibus salices, fecundae frondibus ulmi,' which Heyne prefers; but the present pointing is simpler, and not less rhythmical. Comp. 1. 453, "Caeruleus pluviam denuntiat, igneus Euros," where the same doubt might be raised.

447.] The construction is 'myrtus et bona bello cornus fecundae validis hastilibus.' So in 1. 58 the verb is carried on from one part of a sentence to the other, though they are separated by 'at.' 'Bona bello' occurs at the end of a line in Lucilius (30. 37, ed. Gerlach).

448.] 'Ituraeos:' Cic. Phil. 2. 44, "Cur homines omnium gentium maxime barbaros Ituraeos cum sagittis deducis in forum?" Flavius Vopiscus, quoted by Pierius, "Habes sagittarios Ituraeos trecentos" (Valerian to Aurelian). The epithet here is a literary one, the geographical or historical association being simply intended to add to the poetry.

449.] 'Tiliae leves:' in 1. 173 it is "Caeditur et tilia ante iugo lĕvis." 'Torno rasile' to be combined as one epithet, like 'bona bello.' The epithets seem proleptic.

450.] 'Ferro acuto,' sc. 'torno,' Keightley.

451.] 'Innatat' with an accus. as 'natat' 3. 259. 'Torrentem undam,' sc. 'Padi.' Pliny (3. 16) calls the Po 'torrentior.' 'Alnus,' 1. 136, note.

452.] 'Missa Pado:' 'sped down the Po.' The expression is appropriate to a swift river, such as Virgil, rightly or wrongly (see on 4. 373), supposed the Po to be. 'Pado,' ablat., as in the common phrase, 'flumine subvehere.'

453.] The 'ilex' and the 'suber' are

Quid memorandum aeque Baccheia dona tulerunt?
Bacchus et ad culpam caussas dedit: ille furentis
Centauros leto domuit, Rhoetumque Pholumque
Et magno Hylaeum Lapithis cratere minantem.
O fortunatos nimium, sua si bona norint,
Agricolas, quibus ipsa, procul discordibus armis,
Fundit humo facilem victum iustissima tellus!

classed together by Pliny 16. 8, who says that the latter was called by some 'ilex femina,' and was generally used in default of the former. 'Corticibus' seems to point more particularly to the 'suber,' the bark of which was called 'cortex' *par excellence*, as in Greek φελλός, φλοιός. And so Col. 9. 6 recommends bark, after Varro, for beehives, if the country is 'ferax suberis.' Thus in construing 'corticibus' with 'ilicis,' we may suppose the 'ilex' to include the 'suber.' Another kind of beehives was made from hollow trees, Col. l. c. 'Alveo:' 'alveus,' or 'alvus,' is used both by Col. and Varro, 3. 16, for 'alveare.' Here it has probably a double reference both to the natural hollow and to the beehive which is to be made of it, not to be represented in English. Comp. 'alveus' for 'linter.' 'Vitiosae' shows how nature suggested the beehive. All the MSS. but Rom. have 'alvo.'

454.] Virgil sets out to show that the wild trees have their merits as well as the vine, and at last is carried away into showing that they are better than the vine. 'Baccheia,' Βακχήια.

455.] Comp. Hom. Od. 21. 295, Οἶνος καὶ Κένταυρον, ἀγακλυτὸν Εὐρυτίωνα, Ἄασ' ἐνὶ μεγάρῳ μεγαθύμου Πειριθόοιο.

456.] 'Leto domuit:' comp. κηρὶ δαμείς. 'Leto' is no doubt the abl. instrum., though in Homer the dat. after δαμάω appears to be rather the dat. of reference than of the instrument, being, with one exception, used convertibly with ὑπό τινι, not with ὑπό τινος. The use of 'domuit' with the author instead of the immediate agent is also Homeric, Il. 22. 270, ἄφαρ δέ σε Παλλὰς Ἀθήνη Ἔγχει ἐμῷ δαμάᾳ. For the Centaurs and Lapithae see Ovid, M. 12. 210, &c., where Rhoetus and Pholus are not killed but put to flight. 'Rhoetus' is said to be the usual spelling, at least in the MSS. of Latin authors, not 'Rhoecus,' if indeed Rhoecus is not the name of the giant as distinguished from the centaur. See Bentley on Hor. 2 Od. 19. 23, who inclines to 'Rhoetus' as the name of both.

457.] 'Cratere' keeps up the notion of a Bacchanalian fray. For the size of the 'crater' comp. A. 9. 346, where another Rhoetus lurks behind one. The vivid image in this line may have been suggested by sculpture.

458—474.] 'How happy the husbandman's life of ease and plenty! he has not power or luxury, but he has peace, simplicity, and the charms of nature all about him: he is one of a hardy race which still keep the traditions of ancient piety and justice.'

458.] 'Fortunatos nimium,' like "nimium felix," A. 4. 657. 'Happy beyond human happiness.'

459.] 'Discordibus armis' can hardly refer specially to civil war, as Keightley thinks, because the sufferings of the Italian husbandmen from civil wars were so much in Virgil's mind. He is speaking generally, and his own words below, vv. 495 foll., 503 foll., furnish a comment on his meaning.

460.] For 'fundit' we might have expected 'fundat;' but the clause is not intended so much to give a reason for the farmer's happiness, as to describe him, 'quibus—tellus' being part of the subject of the sentence as well as 'agricolae.' Had 'agricolae' been omitted, this would have been evident at once: comp. vv. 490, 493 below. It seems right therefore to include the relative clause in the exclamation, by removing the (!) to the end of this line. 'Tellus' is personified, and 'humo' is 'from her soil.' 'Fundit' and 'facilem' both seem to mark plenty without trouble, husbandry being natural and assisted by nature, as contrasted with the pursuits of artificial life. The tone of the present passage is certainly opposite to that which prevails generally in the Georgics, where the laborious side of a farmer's life is dwelt on, if indeed the unlikeness does not amount to actual inconsistency. 'Iustissima,' not because she repays labour, but because she gives man all he really needs. Comp. Philem. 406 (Meineke), Δικαιότατον κτῆμ' ἐστὶν ἀνθρώποις ἀγρός, Ὃν ἡ φύσις δεῖται γὰρ ἐπιμελῶς φέρει.

Si non ingentem foribus domus alta superbis
Mane salutantum totis vomit aedibus undam,
Nec varios inhiant pulchra testudine postis,
Inlusasque auro vestes, Ephyreiaque aera,
Alba neque Assyrio fucatur lana veneno,
Nec casia liquidi corrumpitur usus olivi:
At secura quies et nescia fallere vita,
Dives opum variarum, at latis otia fundis,
Speluncae, vivique lacus, at frigida Tempe,

461.] An imitation of Lucr. 2. 24—36, "Si non aurea sunt iuvenum simulacra per aedes," &c. Connect 'foribus domus alta superbis,' not 'vomit foribus.'

462.] 'Mane:' these levees were held from six o'clock in the morning till eight. Comp. Martial 4. 8. 1, "Prima salutantis atque altera continet hora." Catiline's associates intended to go to Cicero's levee, "ea nocte paullo post," Sat. Cat. 28. The poor client in Juvenal (5. 22) goes to his patron 'sideribus dubiis.' 'Totis vomit aedibus' is probably 'pours from the whole palace,' not 'lets in over the whole palace.' This is more picturesque and suits the metaphor better, though the word 'vomitoria,' denoting the entrances to the seats in the amphitheatre from the surrounding gallery, is explained by Macrob. Sat. 6. 4, because "homines glomeratim ingredientes in sedilia se fundunt."

463.] 'Inhiant' is used of a man gloating over his own property by Hor. 1 S. 1. 71, and Seneca, H. F. 167, the latter of whom clearly has an eye to this passage. Connect 'varios pulchra testudine.' There seems to be no necessity for taking 'postis' as 'foris.' It is possible however to refer 'inhiant' not to the owner but to others: 'nor do men gaze at their inlaid doors' = 'nor have they inlaid doors for men to gaze on.'

464.] 'Inlusas,' fancifully wrought. There are imitations of this use of 'iludere' in Prudentius and Avienus, but no independent parallel. 'Ludere' however is used both of works of art and music. 'Inclusas' is given by Rom. and perhaps Med. a m. pr., and adopted by Ladewig, who understands it of embroidery, and comp. Lucr. 4. 1126, "grandes viridi cum luce zmaragdi Auro includuntur."

465.] 'Assyrio' here used loosely for Phoenician or Tyrian, as in E. 4. 25, for Armenian or Median. Neither 'fucatur' nor 'veneno' necessarily expresses contempt. Comp. Hor. 1 Ep. 10. 27, "Aquinatem potantia vellera fucum," and Caius, Dig. L. 16. 236, "qui venenum dicit adiicere debet, malum an bonum sit: nam et medicamenta venena sunt, quia eo nomine omne continetur, quod adhibitum eius naturam, cui adhibitum est, mutat; quum id quod nos venenum appellamus, Graeci φάρμακον dicunt." But here the tone of the passage and 'corrumpitur' show that both words are used in a contemptuous sense, which may extend to 'inlusas' and 'inhiant,' and perhaps even to 'vomit.' A few MSS. give 'fuscatur.'

466.] 'Casia' is here not the Italian shrub of v. 213, E. 2. 49, but the bark of an eastern aromatic tree which grows to the height of twenty-five feet. Keightley. 'Usus olivi:' the oil in respect to its use. Hor. 3 Od. 1. 42, "Nec purpurarum sidere clarior Delinit usus" is not exactly parallel, as then 'usus' would most naturally mean the wearing, which is just the thing that is expected to soothe, whereas it cannot be said properly that the use of the olive oil is corrupted. Perhaps we may render 'Nor is their clear oil's service spoiled by the bark of casia.'

467.] 'Nescia fallere:' it does not seem possible to separate the thought contained in these words from that of 'dives opum variarum.' But more than one interpretation is compatible with this connexion. We may render either 'free from chance and change' (comp. Hor. Epod. 16. 45, "Germinat et nunquam fallentis termes olivae"), or 'that needs no knavish arts,' because it gives every thing freely, a thought which would agree with "Fundit humo facilem victum iustissima tellus."

468.] 'Latis,' opposed to the confinement of the city. There is no allusion to 'latifundia.' 'The liberty of broad domains.'

469.] 'Vivi lacus,' 'natural' or 'fresh;' opposed to artificial reservoirs, of which there were many at Rome. 'Tempe,' for any

Mugitusque boum, mollesque sub arbore somni
Non absunt; illic saltus ac lustra ferarum,
Et patiens operum exiguoque adsueta iuventus,
Sacra deum, sanctique patres; extrema per illos
Iustitia excedens terris vestigia fecit.
Me vero primum dulces ante omnia Musae,
Quarum sacra fero ingenti percussus amore,
Accipiant, caelique vias et sidera monstrent,

valley like Tempe. Comp. Cic. Att. 4. 15, "Reatini me ad sua τέμπη duxerunt."

471.] 'Lustra ferarum,' 'the haunts of game,' i. e. hunting.

472.] 'Exiguo' is the reading of Med. and Rom. supported by Macrob. Sat. 6. 2. Other MSS. (including Pal.), with Donatus on Ter. Andr. 1. 1. 48, read 'parvoque,' which seems to have come from A. 9. 607, as Burm. remarks.

473.] 'There is religion and there are reverend elders,' that is, 'there is reverence for age.' 'Extrema,' &c.: comp. Arat. Phaen. 127, Ὡς εἰποῦσ' (Δίκη) ὀρέων ἐπεμαίετο. Justice is there said to have fled to the mountains, in the days of the silver race, and fled from earth altogether in the days of the brazen race.

475—489.] 'While my first wish is that the Muses would reveal to me the whole system of nature's laws, my second, should that be denied me, is to lead a country life: my heart leaps up at the thought already.'

475.] We may either take 'ante omnia' with 'primum' or with 'dulces.' The first way most clearly brings out the sense of the whole passage, which is—'Above all things I would be the poet of philosophy—if I cannot be that, I would be the poet of the country.' Besides, there is not such authority for the use of 'ante omnia' intensively with an adjective as to warrant us in choosing this collocation when the passage may be construed otherwise. See Hand, Tursell. 1. 368. Heyne connects 'accipiant me primum ante omnia,' 'take me as their first favourite,' which seems clearly wrong. With 'dulces Musae' Heyne comp. Arat. Phaen. 16, χαίροιτε δὲ Μοῦσαι Μειλίχιαι μάλα πᾶσιν.

476.] 'Sacra fero:' it is hard to say whether this phrase properly means to carry the sacred symbols in procession like a κανηφόρος (see Hor. 1 S. 3. 11, and Orelli's note there), or to sacrifice as a priest, as apparently in A. 3. 19., 5. 59., 6. 810. Either sense would do equally well here, though the latter is perhaps recommended by Horace's "Musarum sacerdos" (3 Od. 1. 3), and Prop. 4. 1. 3, "Primus ego ingredior puro de fonte sacerdos Itala per Graios orgia ferre choros," with which again we may comp. Virgil's own "sanctos ausus recludere fontis," v. 175. 'Ingenti percussus amore:' imitated from Lucr. 1. 924, "Et simul incussit suavem mi in pectus amorem Musarum." Cerda refers to the Greek μουσοπάτακτος.

477.] Virgil probably had in his mind here not only Lucretius and the Greek didactic poets, such as Xenophanes, Empedocles, and Aratus, but the legendary reputation of the poetic teachers of early Greece, such as Orpheus and Musaeus. His own notion of an ancient bard is that of a hierophant of nature, as shown in Iopas A. 1. 740, where he has partly repeated the present passage. The conception belongs not to Augustan Rome, but to primitive Greece, where science was theological and imaginative, and verse the natural vehicle of all knowledge and thought. It had, however, been partially realized by Lucretius, whose example exercised a strong influence on Virgil's imagination, and whose subject is evidently shadowed out by the following lines, as the references will show, while he is himself as evidently pointed at vv. 490—492. See Introduction to the Georgics, pp. 132. 136, 137. Propertius (4. 5. 23 foll.) sketches out a similar employment for his old age, when he can no longer be the poet of love; but his field is larger than Virgil's, including not only the laws of the physical world, but the mysteries of the world below, an addition which may have been suggested by Lucretius' third book, as the whole passage seems to have been by Virgil's aspiration here. Similar epitomes of the subjects of scientific study are given by other poets, Hor. 1 Ep. 12. 16 foll., Ov. M. 15. 69 foll. 'Caelique vias et sidera,' 'the stars in their courses through heaven'—probably to be explained as a hendiadys. In these words he may have been thinking of Aratus, or of Orpheus in Apoll. Rh. 205, ὅς ῥα πορείας Οὐρανίας ἄστρων ἰδάῃ κύκλους τε πλάνητας, as in the following enumeration of Lucr.

Defectus solis varios, lunaeque labores;
Unde tremor terris, qua vi maria alta tumescant
Obiicibus ruptis rursusque in se ipsa residant,
Quid tantum Oceano properent se tinguere soles
Hiberni, vel quae tardis mora noctibus obstet.
Sin, has ne possim naturae accedere partis,
Frigidus obstiterit circum praecordia sanguis:
Rura mihi et rigui placeant in vallibus amnes;
Flumina amem silvasque inglorius. O, ubi campi
Spercheusque, et virginibus bacchata Lacaenis
Taygeta! o, qui me gelidis convallibus Haemi

478.] Copied from Lucr. 5. 751, "Solis item quoque defectus lunaeque latebras Pluribus e causis fieri tibi posse putandum est," in which 'pluribus e causis' explains 'varios.' That there is no difference between 'defectus' and 'labores' appears from the parallel passage A. 1. 740, where we have "errantem lunam solisque labores." Comp. Prop. 3. 26. 52, "fraternis Luna laboret equis." Heyne, who quotes the lines of Lucr., observes, after giving the first verse, "Vel hoc uno versu Vergiliani carminis quanta suavitas sit intelliges."

479.] 'Unde tremor terris:' explained by Lucr. 6. 577 foll. 'Qua vi maria alta tumescant,' &c.: the commentators take this of the tides; but the expressions seem to denote something more violent and irregular, such as the sudden rise of the sea in connexion with an earthquake, an instance of which occurs Thucyd. 3. 89, *καὶ περὶ τούτους τοὺς χρόνους τῶν σεισμῶν κατεχόντων, τῆς Εὐβοίας ἐν Ὀροβίαις ἡ θάλασσα ἐπελθοῦσα* [*ἐπανελθοῦσα* Arnold and Göller] *ἀπὸ τῆς τότε οὔσης γῆς καὶ κυματωθεῖσα ἐπῆλθε τῆς πόλεως μέρος τι, καὶ τὸ μὲν κατέκλυσε, τὸ δ' ὑπενόστησε, καὶ θάλασσα νῦν ἐστὶ πρότερον οὖσα γῆ.* 'Qua vi,' 'through what force of nature.'

482.] It might be doubted whether 'tardis noctibus' meant slow in coming or slow in going—in other words, whether the epithet was equivalent to 'aestivis' or to 'hibernis.' But it seems to be decided in favour of the latter by Lucr. 5. 699, "Propterea noctes hiberno tempore longae Cessant."

483.] Comp. Lucr. 3. 29, "quod sic natura tua vi Tam manifesta patens ex omni parte retecta est."

484.] Comp. the verse of Empedocles in Stobaeus, Ecl. Phys. p. 1026, *αἷμα γὰρ ἀνθρώποις περικάρδιόν ἐστι νόημα.* See also Plato, Phaedo, p. 96 B, Cic. Tusc. 1. 9, 19. Lucr. 3. 43. A Scholiast on Hor. A. P. 465 explains the epithet 'frigidus,' there given to Empedocles, by saying that according to him slowness of intellect was caused by the coldness of the blood about the heart, which is, at any rate, a natural inference from his doctrine. Virgil gives a philosophic reason for his possible inaptitude for philosophy. See also note on 4. 7, "si quem Numina laeva sinunt."

485.] 'Rura — silvas,' 'amnes — flumina,' 'placeant — amem' correspond. His wish is, that he may be content with the woods and the waters, and have no thought besides.

486.] 'O, ubi campi,' &c., 'O where are they?' or 'How can I get to them?' = 'Would that I were there!' Comp. Hor. 2 S. 7. 116, "Unde mihi lapidem?" 'Campi' is the "Larissae campus opimae," Hor. 1 Od. 7. 11.

487.] 'Spercheos' is the spelling of Med. (*o* being altered a m. sec. into *u*), 'Sperchius' of Rom. and Pal. I have given 'Spercheus' on the analogy of 'Peneus,' 'Alpheus,' though it is not easy to say when Virgil is likely to have used 'us,' when 'os.' See Wagn. Q. V. 4. 'Bacchata,' probably from Lucr. 5. 824, "Omne quod in magnis bacchatur montibus' passim." Here however there is a special reference to the temple of Bacchus at the foot of the mountain, to which only women were admitted. Comp. A. 3. 125, "Bacchatamque iugis Naxon." In these two passages it has been proposed to take 'bacchatus' actively, the mountain or island itself being said to revel (comp. 3. 150, "furit mugitibus aether," and *φυλλομανεῖν* and similar words in Greek); but the use of a deponent participle passively is common enough, and *βακχευθῆναι* appears to be similarly used.

488.] 'Taygeta,' plural of the Greek

Sistat, et ingenti ramorum protegat umbra!
Felix, qui potuit rerum cognoscere caussas,
Atque metus omnis et inexorabile fatum
Subiecit pedibus strepitumque Acherontis avari!
Fortunatus et ille, deos qui novit agrestis,
Panaque Silvanumque senem Nymphasque sorores!
Illum non populi fasces, non purpura regum
Flexit et infidos agitans discordia fratres,
Aut coniurato descèndens Dacus ab Histro,
Non res Romanae perituraque regna; neque ille

Ταΰγετον. The common Latin form is 'Taygetus.' 'Convallibus,' the reading of Med., Canon., and one other MS., is the more natural word for the glens of Haemus. (It has been already received by Paldamus and Ladewig.) The common reading 'in vallibus' seems to have arisen from v. 485. 'O' seems to be an invocation of the man who can place him where he would be.

490—540.] 'If the sage is blest, so is the countryman: untempted by ambition, and removed from its crimes, its vanities, and its penalties, he moves in the round of yearly labour and yearly plenty, with new fruits constantly pouring in, and ever and anon a day of rustic merrymaking, following the example of the grand old times of Italian history and legend.'

490—492.] In these three lines Virgil clearly refers specially to Lucretius. The words 'rerum caussae' accurately describe his philosophy, though the expression itself is not his. They are copied by Ov. M. 15. 66, who couples them with 'primordia mundi.'

491.] 'Metus,' &c.: comp. Lucr. 3. 37, "Et metus ille foras praeceps Acherontis agendus, Funditus humanam qui vitam turbat ab imo." 'Fatum,' death, regarded as the fiat of nature. 'Inexorabile' may refer specially to the argument at the end of Lucretius' third book.

492.] 'Subiecit pedibus:' comp. Lucr. 1. 79, "Quare religio pedibus subiecta vicissim Obteritur." 'Strepitumque Acherontis avari:' slightly differing from the image in Lucr. 3. 14—30, where the philosopher looking down sees Acheron vanish.

493.] 'Fortunatus et ille:' the calm, which was the great boon of philosophy, is given also, after its kind, to the lover of the country. 'Felix' and 'fortunatus' seem practically synonymous. 'Deos qui novit agrestis:' throughout the Eclogues, particularly in E. 5., 6., 10., the country gods are represented as mixing with the human dwellers in the country.

495.] 'Populi fasces:' from Lucr. 3. 996. This passage again is somewhat similar to Lucr. 3. 59—86, who is speaking of the civil wars of his own time.

496.] 'Fratres' is generally taken to refer to one of the domestic contests for Eastern thrones, such as that in the family of the Arsacidae between Phraates and Tiridates for the throne of Parthia, glanced at in Hor. 1 Od. 26. 3 foll., which somewhat resembles this passage. Lucr. however, l. c., has expressions, e. g. vv. 72, 73, 83—86, which speak distinctly of the disruption of families in the civil war. We may render 'Civil feuds that make brothers swerve from brother's duty.' 'Non—non—et,' connecting three equally distinct subjects, occurs Prop. 2. 1. 21.

497.] 'Descendens:' alluding to their position on the mountains. "Daci montibus inhaerent," Florus 4. 12. 18. The wars with the Daci, who used to pass into the empire over the Danube when it was frozen, lasted from u.c. 724—744. Philarg. asserts, on the authority of Aufidius Modestus, that the Dacians used to pledge themselves in a draught of the Ister not to return from their expeditions unless victorious, which is confirmed by Claudian, De Bel. Get., vv. 81, 2. If a special reference be needed, we may more naturally suppose Virgil to speak of the frozen Danube as conspiring with the barbarians. Comp. Claudian, Cons. Honor. 3. 98, "Et coniurati veniunt ad classica venti." This however would probably be post-Virgilian, and the imitation in Statius, Theb. 1. 20, "Et coniurato descendens vertice Dacus," looks as if he, at least, understood 'coniurato Istro' merely as a poetical variety for 'coniuratus Dacus.'

498.] 'Res Romanae,' the affairs of the empire, of which the vicissitudes of sub-

Aut doluit miserans inopem, aut invidit habenti.
Quos rami fructus, quos ipsa volentia rura
Sponte tulere sua, carpsit; nec ferrea iura
Insanumque forum aut populi tabularia vidit.
Sollicitant alii remis freta caeca, ruuntque
In ferrum, penetrant aulas et limina regum;
Hic petit exscidiis urbem miserosque Penatis,
Ut gemma bibat et Sarrano dormiat ostro;
Condit opes alius, defossoque incubat auro;
Hic stupet attonitus Rostris; hunc plausus hiantem
Per cuneos geminatus enim plebisque patrumque

ject kingdoms ('perituraque regna') were a most important part. 'Not the great Roman state, and the death-throes of subject kingdoms.'

499.] 'In the country, where all have enough, distinctions of poverty and wealth, and the emotions of pity and envy which they cause, are alike unknown.' The serenity produced by a rural no less than by a philosophical life is still the uppermost thought. Comp. Tibull. 1. 1. 77, "ego composito securus acervo Despiciam dites despiciamque famem." Serv., seeing apparently that this explanation does not clear the earlier part of the verse from the charge of selfish indifference, suggests that the countryman does not pity poverty because he is philosopher enough to understand that it is not an evil but a blessing. Germanus thinks Virgil means to represent the countryman as free from the two emotions which prevent the sense of justice, which he proves from Aristotle to know no distinction of persons. The feeling again is unlike the general tone of the Georgics. See on v. 460.

500.] Imitated from Lucr. 5. 937, 938.

501.] 'The iron rigour of the law,' though not necessarily a bad quality, may be regarded as one, and therefore the countryman is felicitated on having nothing to do with it.

502.] 'Tabularia,' archives. There were 'tabularia' in various temples, especially in that of Saturn, Dict. Ant. 'Tabularium.' Heyne thinks there is a special reference to the public contracts.

503.] 'Freta caeca,' like 'ruunt in ferrum,' which follows, seems to denote headlong daring. Comp. Soph. Tereus, fr. 533, τὸ δ' εἰς αὔριον ἀεὶ τυφλὸν ἕρπει, 'the morrow is always unknown.'

504.] 'Penetrant aulas et limina regum.' The choice of the words 'aulae' and 'limina' (comp. Hor. Epod. 2. 7, "Forumque vitat et superba civium Potentiorum limina," and Pers. 1. 108, "ne maiorum tibi forte Limina frigescant") seems to show that the poet speaks of the road to wealth and honour through the favour of the great. 'Regum,' 'the great,' as in Hor. 1 Ep. 7. 37., 17. 43. The other interpretation, 'sack the palaces of kings,' would create a prosaic tautology with what follows.

505.] 'Exscidiis,' abl.: comp. 'bello,' 'armis,' 'saxis petere.' 'Urbem miserosque Penatis,' 'one brings ruin to a city, and wretchedness to its homes.' There is no ground for taking this of Rome, with Heyne and others.

506.] 'Gemma bibat:' Serv., whom some of the commentators follow, says "poculo gemmeo, non gemmato." But there seems no reason thus to restrict the sense of the word. 'Bibit e gemma' occurs Prop. 4. 5. 4, 'gemma ministratur' Sen. Provid. 3. Virgil, as Macrob. Sat. 7. 1 says, has imitated a line of Varius, "incubet ut Tyriis atque ex solido bibat auro." For 'dormiat' Med. a m. pr. has 'indormiat,' which Heins. adopted.

507.] 'Defosso auro:' Hor. 1 S. 1. 42, "Quid juvat inmensum te argenti pondus et auri Furtim defossa timidum deponere terra?" Such a mode of hoarding would be natural in a time of proscriptions and confiscations. Comp. also A. 6. 610, "qui divitiis soli incubuere repertis."

508.] 'Hic,' the aspirant to eloquence, who is struck dumb with admiration of the successful speaker, and the applause which greets him. 'Hunc,' the aspirant ('hiantem') to political greatness, who is caught and carried away ('corripuit') by the applause in the theatre ('per cuneos') which rewarded popular statesmen. For the practice comp. Hor. 1 Od. 20. 3., 2. 17. 26.

509.] Pal. has 'geminatur,' which was

Corripuit; gaudent perfusi sanguine fratrum,
Exsilioque domos et dulcia limina mutant,
Atque alio patriam quaerunt sub sole iacentem.
Agricola incurvo terram dimovit aratro:
Hinc anni labor, hinc patriam parvosque Penatis
Sustinet, hinc armenta boum meritosque iuvencos.
Nec requies, quin aut pomis exuberet annus,
Aut fetu pecorum, aut Cerealis mergite culmi,
Proventuque oneret sulcos atque horrea vincat.
Venit hiemps: teritur Sicyonia baca trapetis,
Glande sues laeti redeunt, dant arbuta silvae;

the old reading. The only strictly parallel use of 'enim' seems to be A. 8. 84, where it is equally difficult to understand its force. Of course it can be used as a particle of asseveration, as in 'sed enim,' 'enimvero,' &c., but in such passages it is still a connective particle, which cannot be the case here. See Hand, Tursell. 'Enim.' Perhaps we may render 'The plaudits of commons and nobles as they roll, aye, again and again along the benches.'

510.] 'Fratrum:' another imitation of Lucr. 3. 70. Comp. note on v. 496. If proscriptions are alluded to, Virgil would refer to the second triumvirate, as Lucretius to Sulla and Marius.

511.] 'Exsilio,' the place of exile. Comp. A. 3. 4, "Diversa exsilia et desertas quaerere terras."

512.] Hor. 2 Od. 16. 18, "quid terras alio calentes Sole mutamus?" is probably an imitation of this, though Horace is speaking of voluntary exile.

513.] 'Dimovit,' 'while war, &c., is going on elsewhere, he has tilled his lands and expects the harvest.' The same line has occurred, with the change of one word, 1. 494. Med. actually gives 'molitus' here.

514.] The use of 'labor,' like πόνος for realized labour, is common; but no instance has been quoted of 'labor' for the fruits of labour as specially distinguished from labour itself, as would be the case here if we took the sense to be that the husbandman's annual reward comes from ploughing. It seems better to understand the words as meaning that the husbandman finds his annual employment as well as his livelihood in tillage. 'Parvosque penatis:' this is the reading of Med., approved by Heinsius and Heyne, and adopted by Ladewig, and appears in itself better than the common reading 'nepotes,' which can hardly be rendered otherwise than as 'descendants,' a sense not applicable here. Heyne comp. 4. 155, "Et patriam solae et certos novere penatis." It must be admitted however that the external authority for the reading is weak, as in the preceding line we have seen that the transcriber of Med. could write carelessly, and that the absence of a subsequent correction is no proof of the truth of its readings, while 'penatis' may have been introduced from v. 505, especially if the transcriber happened to recollect A. 8. 543, to which Wagn. refers. The words are frequently confused in MSS. It is not clear whether 'patriam' means his hamlet, or his country in the larger sense. The language would rather point to the latter, the sense to the former. If the latter is meant, the antithesis may be, as Wagn. thinks, between peaceful patriotism and the unscrupulous ambition just mentioned. Varro R. R. 2. 1 complains that the disuse of agriculture was making Rome dependent on foreign nations for corn. Not unlike is Juv. 14. 70, 71, "patriae sit idoneus, utilis agris," except that there the reference is more general. Donatus ap. Servium renders 'patriam,' 'villam.' 'Thence comes sustenance for his country and his own little homestead alike, and for his herds of oxen and the bullocks that have served him so well.'

515.] 'Meritos:' so 3. 525, of the dying bullock, "Quid labor aut benefacta iuvant? quid vomere terras Invertisse gravis?"

516.] 'Nec requies,' probably 'anno' rather than 'agricolae.' The expression is from Lucr. 6. 1177.

519.] The narrative style is continued with increased liveliness. 'Sicyonia baca,' the olive for which Sicyon was famous. Comp. Ov. Ibis 319, ex Pont. 4. 15. 10, Stat. Theb. 4. 50.

520.] 'Glande laeti' = 'satures et nitidi.' Comp. "armentaque laeta," v. 144. 'See

Et varios ponit fetus autumnus, et alte
Mitis in apricis coquitur vindemia saxis.
Interea dulces pendent circum oscula nati,
Casta pudicitiam servat domus, ubera vaccae
Lactea demittunt, pinguesque in gramine laeto
Inter se adversis luctantur cornibus haedi.
Ipse dies agitat festos, fususque per herbam,
Ignis ubi in medio et socii cratera coronant,
Te, libans, Lenaee, vocat, pecorisque magistris
Velocis iaculi certamina ponit in ulmo,
Corporaque agresti nudant praedura palaestrae.
Hanc olim veteres vitam coluere Sabini,
Hanc Remus et frater, sic fortis Etruria crevit

how fat the swine come off from their meal of acorns.' 'Glande' is the important word, as it is of the different fruits of different seasons that Virgil is speaking: the rest is ornamental, though quite in keeping with the picture of rural felicity and abundance.

521.] 'Ponit fetus:' comp. Phaedrus 2. 4. 3, "Sus nemoricultrix fetum ad imam (arborem) posuerat," a sense in which 'deponere' is also used. 'Or, for a change, autumn is dropping its various produce at his feet.' The willingness of nature is dwelt on, as in 'dant arbuta silvae.' See on v. 460.

522.] Comp. note on v. 377.

523.] 'Interea' divides the description of fruitfulness without from that of happiness within. 'Pendent circum oscula nati' is from Lucr. 3. 895, "nec dulces occurrent oscula nati Praeripere." In both these passages, as in A. 1. 256., 12. 434, 'osculum' is used in its primary sense as the diminutive of 'os,' from which the secondary meaning is easily inferred.

524.] 'Domus' = 'familia,' in this case the wife. 'Servat,' 'keeps,' in the sense of observing. 'His virtuous household keeps the traditions of purity.'

525.] 'Lactea ubera demittunt' = 'ubera lacte demissa gerunt.' Perhaps 524—526 may have been suggested by Lucr. 1. 257—261. 'Fat kids, on grass luxuriant as they, are engaging together, horn against horn.'

527.] 'Agitare' here, as in 4. 154, A. 10. 237, is equivalent to 'agere.' The word is used absolutely by prose writers in the sense of 'degere.' Forcell. sub v. 'Dies festos:' keeping the old holy days would be a mark at once of the leisure and simplicity of country life. Most of the festivals in the old calendar were rural.

528.] 'Ignis ubi in medio:' this must be a turf-built altar, not the 'focus' in the house, on account of 'fusus per herbam:' so that Tibull. 2. 1. 21 and Hor. Epod. 2. 65 are not strictly parallel. The description is quite general. For 'in medio' Med. a m. pr. has 'ingenio,' whence Burmann conjectured 'genio.' 'Cratera coronant' seems to be a mistranslation or alteration of Homer's κρητῆρας ἐπεστέψαντο πότοιο, which means 'filled the bowls high with wine,' whereas Virgil means 'wreath the bowl with flowers,' as appears from A. 3. 525, "magnum crâtera corona Induit inplevitque mero."

529.] 'Pecoris magistris' comp. "oviumque magistros," E. 2. 33.

530.] 'Iaculi certamina ponit in ulmo:' a condensed expression for 'makes a match of darting at a mark set up in or scored on an elm.' Comp. A. 5. 66, "Prima citae Teucris ponam certamina classis," where it would be unnatural to make 'certamina' = 'praemia.' 'Certamen ponere,' like ἀγῶνα τιθέναι.

531.] 'Nudant:' there is a change of subject, a thing not uncommon in Virgil. The old reading 'nudat' is however supported by Pal. and Canon. 'Palaestrae' is the reading of Med. and another MS., instead of 'palaestra,' which Heyne retains.

532.] 'Vitam coluere:' Lucr. has 'colere aevum,' 5. 1145, 1150. The 'Sabini' are a type of hardiness and simplicity in Roman authors. Comp. A. 9. 603 foll., Hor. Epod. 2. 41. Livy 1. 18 talks of "disciplina tetrica ac tristi veterum Sabinorum."

533.] The mention of 'Etruria' has been thought to be a compliment to Maecenas; but it is quite as likely to be an instance of Virgil's feelings for antiquity.

Scilicet et rerum facta est pulcherrima Roma,
Septemque una sibi muro circumdedit arces.
Ante etiam sceptrum Dictaei regis, et ante
Impia quam caesis gens est epulata iuvencis,
Aureus hanc vitam in terris Saturnus agebat:
Necdum etiam audierant inflari classica, necdum
Inpositos duris crepitare incudibus enses.
Sed nos inmensum spatiis confecimus aequor,
Et iam tempus equum fumantia solvere colla.

534.] 'Scilicet:' comp. note on 1. 282. Here, as in that passage, 'scilicet' is inserted rhetorically, to give importance to the words connected with it. Some place the stop after 'crevit,' taking 'scilicet' with what follows. But comp. the position of 'scilicet' in the passage just referred to. 'Rerum pulcherrima:' looking to such expressions as 'nemorum maxima,' above, v. 15, Hor. 1 S. 9. 4, 'dulcissime rerum,' and Ovid, M. 8. 49, 'pulcherrime rerum,' it may be doubted whether the genitive here is a real partitive, and whether the agreement in gender of 'pulcherrima' with 'rerum' is not merely accidental.

535.] This line seems an anticlimax here, and still more where it recurs in A. 6. 783. For the importance which the Romans attached to the number of the hills which they retained, when by the expansion of the city the hills themselves were changed, see Niebuhr 1. 382 (Eng. Tr.). We must bear in mind how much the Romans thought of the grandeur of the city compared with that of the empire. 'Arces' of the hills, v. 172.

536.] 'Dictaei regis:' Cicero (N. D. 3. 21) speaks of three Jupiters: "tertium Cretensem, Saturni filium, cuius in illa insula sepulchrum ostenditur."

537.] Comp. Arat. Phaen. 132,

Χαλκείη γενεὴ πρωτίρων ὁλοώτεροι ἄνδρες,
Οἳ πρῶτοι κακόεργον ἐχαλκεύσαντο μάχαιραν
Εἰνοδίην, πρῶτοι δὲ βοῶν ἐπάσαντ' ἀροτήρων.

For other instances of the supposed impiety of slaying the ox, the fellow-labourer of man, see Cerda's note.

538.] 'Aureus,' the king of the golden age. Comp. Theocr. 12. 15, ἦ ῥα τότ' ἦσαν Χρύσειοι πάλαι ἄνδρες.

539.] 'Etiam' connects 'necdum' with 'ante,' as the former 'etiam' connects 'ante' with what precedes. 'Audierant:' comp. the latter part of note on v. 463.

541, 542.] 'But I must end this long stage of my work.'

541.] 'Spatiis:' the plural 'spatia,' as used by Virgil, seems to denote sometimes the circles of a race-course, and sometimes the passage of the racers round them. Comp. A. 5. 584., 7. 380. We may therefore either take 'spatiis' in the former sense, and connect with 'inmensum,' as Heyne does, or take it in the latter, and connect it with 'confecimus.' Heyne refers for a similar metaphor to Tryphiodorus 664, ἐγὼ δ' ἅπερ ἵππον ἐλάσσω Τέρματος ἀμφιέλισσαν ἐπιψαύουσαν ἀιδήν. In Lucr. 6. 92 foll. the metaphor is from a foot race.

542.] 'Fumantia:' "equos . . . Fumantis sudore quatit," A. 12. 338. Rom. and some others have 'spumantia,' which seems less appropriate, though we may conceive of the necks of the horses as wet with their own flying foam; or, if the image is that of a race, with the foam of those immediately behind them (3. 111). Quinctilian quotes the words (8. 6), but his MSS. differ as here. Charisius however supports 'fumantia.'

P. VERGILI MARONIS

GEORGICON

LIBER TERTIUS.

THE care of the various animals that are bred by the farmer forms the subject of the Third Book. These are divided into two main classes, which are distinguished in Latin as 'armenta' and 'pecudes,' the former including horned cattle and horses, the latter the smaller cattle, sheep and goats, while a word is thrown in (vv. 404—413) about dogs. The former occupies the larger portion of the book, vv. 49—283: the poet however allows himself to digress in the last paragraph of the division, vv. 242 foll., speaking of the effect of sexual passion on the whole animal creation. Even in the earlier portion the subject is not very regularly treated. Virgil commences by saying (vv. 49 foll.) that a breeder of oxen or horses ought to attend particularly to the choice of the dams. A description of a cow follows; but nothing is said of a mare. At last (vv. 72 foll.) he changes the subject to horses, but it is that he may talk, not of the dams, but of the sires. Thus instead of describing the cow and the mare, the bull and the stallion, he consults variety by describing the female of one class, the male of the other. In what follows he treats of both classes indifferently; but true to his preference of poetical ornament to practical accuracy, he does not so much generalize as confuse, using language which is sometimes applicable to oxen, sometimes to horses. At last (vv. 146 foll.) he is led to speak more particularly of the former with respect to their early training; that over, he bestows a similar paragraph on the latter. But this proportion is soon violated. Speaking of the effect of the sexual passion, he lavishes all his powers of minute description on the bull, in the well-known picture of the fight between two bulls for the same heifer (vv. 219 foll.). Horses and mares are indeed mentioned, but not with the same prominence, the former being introduced cursorily in the digression on the sexual fury of the whole animal creation, the latter forming the conclusion of that digression. In the second part of his subject Virgil is perhaps more systematic; but he digresses more. The mention of pasturing the flocks in summer and winter leads to the two celebrated descriptions (vv. 339 foll.) of a Libyan shepherd's summer and a Scythian shepherd's winter, in the latter of which special pastoral details are soon lost in a picture of the general features of the scene. And the narrative of the pestilence in Southern Italy, with which, in imitation of Lucretius, he has chosen to conclude the book, is essentially digressive, following, as it does, the fortunes of other animals besides those which are the subjects of the farmer's care, and in general being so conducted that the reader peruses it as an independent story, and does not feel the patent want of a regular peroration closing this part of the treatise.

The exordium of the book has a biographical interest, as containing the most definite sketch of the project, which Virgil doubtless stood pledged to execute, of a poem in honour of the exploits of Octavianus—a plan, not of the Aeneid, but of that for which the Aeneid was accepted as a compensation. It is in the course of it that, as was mentioned in p. 141, the only passage occurs which seems as if it must have been written at a later date than that assigned to the completion of the poem as a whole. See on vv. 31, 32, 33.

Te quoque, magna Pales, et te memorande canemus
Pastor ab Amphryso, vos, silvae amnesque Lycaei.
Cetera, quae vacuas tenuissent carmine mentes,
Omnia iam volgata: quis aut Eurysthea durum,
Aut inlaudati nescit Busiridis aras? 5
Cui non dictus Hylas puer et Latonia Delos,
Hippodameque, humeroque Pelops insignis eburno,
Acer equis? Temptanda via est, qua me quoque possim
Tollere humo victorque virum volitare per ora.
Primus ego in patriam mecum, modo vita supersit, 10

1—48.] 'My song shall now embrace the themes of cattle and pasturage. The old heroic legends have been worn threadbare by other poets: mine must be a different path to fame. One day I hope to raise a deathless monument to Caesar—a trophy of his victories over the East and West, and of mine over the bards of Greece. Meanwhile Maecenas bids me to the woods again. Away to the chase.'

1.] For Pales and Apollo Nomius, see E. 5. 35.

2.] 'Pastor ab Amphryso:' the pastoral character of Apollo appears in the common legends as a mere episode: it appears however to have been a distinct aspect under which he was regarded by the earlier mythology. 'Ab' here serves for local description. Comp. "Turnus Herdonius ab Aricia," Livy 1. 50. 'Silvae amnesque Lycaei:' the abode of Pan, 1. 16, who is thus indirectly indicated as a third god invoked.

3.] The MSS. vary between 'carmine' and 'carmina,' the latter being the reading of Med. But the change is very slight, and 'carmine' seems less commonplace. 'Tenuissent,' the potential, not the conjunctive. 'All other themes which might have laid on idle minds the spell of poesy are hackneyed now.'

5.] 'Inlaudati:' much unnecessary ingenuity and learning have been wasted on this word, as may be seen from Forcellini s. v. It is a litotes like 'inamabilis,' A. 6. 438. So in Greek οὐκ ἐπαινῶ is used for 'I condemn.'

7.] Virgil may have been thinking of Pind. Ol. 1, which dwells equally on the ivory shoulder of Pelops and his victory in the chariot race.

8.] 'Acer equis,' 'a keen charioteer,' as 'acerrimus armis' (A. 9. 176) is 'a gallant warrior.' 'Temptanda via est,' 'I must explore a path,' taking 'via' in its strict sense. Comp. Hor. 3 Od. 2. 22, "Virtus ... negata temptat iter via," probably an imitation of Virgil, as the following words (see next note) seem to show.

9.] Comp. Ennius' epitaph on himself (Epigr. 1. 4), "volito vivu' per ora virum." 'Victor,' of intellectual triumph, perhaps from Lucr. 1. 75. The word prepares us for the image developed in the following lines. 'Virum volitare per ora' appears to have been taken by Palladius, one of the later Latin poets (marked No. 10 in Dict. B.), as 'being in the mouths of men'—"Vivus in aeternum docta per ora volo," Epitaph on Cicero. It is however more probably 'hover before the faces of men.' Comp. Sall. Jug. 31, "Incedunt per ora vestra magnifici," and Hor. 2 S. 1. 64, "Nitidus qua quisque per ora Cederet." Keightley appositely refers to the belief that poets were changed into swans. See Hor. 2 Od. 20. 'Volitare' is connected with 'me tollere humo.' Comp. Hor. 3 Od. 2. 23, "udam Spernit humum fugiente penna."

10—39.] The nature of the allegory contained in these lines has been much disputed. It seems clearly however to be drawn from a Roman triumph. The poet

Aonio rediens deducam vertice Musas;
Primus Idumaeas referam tibi, Mantua, palmas;
Et viridi in campo templum de marmore ponam
Propter aquam, tardis ingens ubi flexibus errat
Mincius et tenera praetexit arundine ripas.
In medio mihi Caesar erit, templumque tenebit.
Illi victor ego et Tyrio conspectus in ostro
Centum quadriiugos agitabo ad flumina currus,
Cuncta mihi, Alpheum linquens lucosque Molorchi,
Cursibus et crudo decernet Graecia caestu.

who has just spoken of himself as a conqueror ('victor') represents himself as returning from a campaign in Greece, and bringing the Muses captive from Helicon; in other words, if the old subjects of song are forestalled, he will be the first to do for Rome what Hesiod and others have done for Greece. Then he will build a votive temple by his native river to his patron god, and celebrate before it games and shows, like Roman conquerors after their triumph. The temple is to be adorned with the sculptured history of Augustus, as other temples were with the legends of their god. Having secured his own fame as the rural poet of his country, he will be able to pass to the grateful celebration of his patron's triumphs. For a different interpretation see Hurd on Horace, Vol. ii. pp. 43 foll.

10.] 'Primus,' &c.: imitated from Lucr. 1. 117, where Ennius is spoken of. 'In patriam,' not Mantua, as Serv., Heyne, and others think, but Italy. Virgil has before claimed to be the earliest rural poet of Italy, 2. 175, 176.

11.] 'Aonio vertice:' Helicon, as in Lucr. l. c., but perhaps with a reference to Hesiod (Keightley). 'Rediens,' as from a campaign. 'Deducam,' lead in triumph. Comp. Hor. 1 Od. 37. 31, "Privata deduci superbo Non humilis mulier triumpho." It has been plausibly suggested that this passage is not purely metaphorical, but refers to a literal journey into Greece which we know Virgil ultimately to have taken.'

12.] The epithet 'Idumaeas' is worse than otiose. It would be otiose if applied only to 'palmas:' but it is worse than otiose, as drawing a contrast between 'palmas' and 'Mantua.' For 'Idumaeas palmas' comp. Hor. 2 Ep. 2. 184, "Herodis palmetis pinguibus," and Lucan 3. 216, Stat. Silv. 5. 2. 138. 'Palmas:' in an inscription ap. Marin. Frat. Arv. quoted by the German editor of Forcell. ('palma') it is said "Imp. Caes. ex Sicilia Eid. Nov. Triumphavit Palmam Dedit," which is explained to mean 'in gremio Iovis collocavit.' From this it appears either that the name 'palma' was given to the branch of bay which was carried by the victor in a triumph, or that the palm itself was sometimes substituted for the bay, agreeably to the custom in the Grecian games, also adopted at Rome (Livy 10. 47) where the conqueror carried a palm branch. Comp. Pausan. 8. 48.

13.] 'Templum ponam:' the custom of vowing temples to the gods in battle and dedicating them after victory is too well known to need illustration: see, however, Livy 1. 11, 12., 2: 20.

14.] 'Propter aquam,' like the temple of Zeus by the Alpheus; a glance at the Grecian games, which he intends to emulate, though the main idea is that of a Roman triumph. 'Ingens:' the Mincio spreads into a lake close to Mantua.

16.] 'In medio,' in the shrine, which is to contain the image of Caesar as the presiding god. Caesar shall be the principal subject of a great poem.

17.] Imitated by Horace, A. P. 228. The reference is either to the 'toga picta' worn in the triumph, or to the 'toga praetexta,' worn by the magistrates at the celebration of the games. For 'illi' Rom. and some others have 'illic,' not so well.

18.] 'Centum,' as in A. 1. 417., 4. 199., 6. 787. 'Agitabo,' will cause to be driven (by instituting games).

19.] 'Lucos Molorchi,' the forest of Nemea, where Molorchus entertained Hercules. Philargyrius seems to have read 'ludos.'

20.] 'Crudo,' made of raw hide. His games will not be merely national, but will attract even the Greeks from Olympia and Nemea. In other words, in his heroic poem, no less than in his Georgics, he will use and improve upon Greek art. Comp. Hor. 2 Ep. 1. 32, "Venimus ad summum

Ipse, caput tonsae foliis ornatus olivae,
Dona feram. Iam nunc sollemnis ducere pompas
Ad delubra iuvat caesosque videre iuvencos;
Vel scaena ut versis discedat frontibus, utque
Purpurea intexti tollant aulaea Britanni.
In foribus pugnam ex auro solidoque elephanto
Gangaridum faciam victorisque arma Quirini,
Atque hic undantem bello magnumque fluentem
Nilum ac navali surgentis aere columnas.
Addam urbes Asiae domitas pulsumque Niphaten

fortunae, pingimus atque Psallimus et luctamur Achivis doctius unctis."

21.] 'Tonsae olivae' probably, as Heyne thinks, means the stripped leaves of olive woven into a wreath. The reference seems to be not to the Olympic crown, but to the sacrificial wreath of olive. Comp. A. 5. 774., 7. 750, and especially 6. 809, "Quis procul ille autem ramis insignis olivae Sacra ferens?"

23.] 'Iuvat' may refer either to the poet himself or to the fancied spectators of these shows. 'Feram' immediately preceding rather makes for the former. If the latter be preferred, comp. A. 2. 27. But Virgil may well have intended to include both. 'The time is come: what joy to lead the solemn procession to the temple, and see the bullocks slaughtered!'

24.] There shall be stage plays as well as sacrifices and games. Servius says that Virgil refers to two different kinds of 'scenae,' called 'versilis' and 'ductilis,' the one turning on a pivot and so exhibiting different faces ('versis frontibus'), the other parting ('discedat') to disclose a new scene within. Schlegel, Dram. Lit. Lect. 4, reconciles the two by supposing that the side scenes were 'versiles' and the centre scene was 'ductilis.' In the Greek scene there were two rotatory prisms (*περίακτοι*) near the side entrances of the 'scena,' which served for shifting the scene. Dict. A. 'Theatrum.'

25.] The ancient curtain rose instead of falling. This line is illustrated by Ovid, M. 3. 111—113, who compares the rising of the warriors from the ground where Cadmus had sown the serpent's teeth to the rise of the figures embroidered on the stage curtain:

"Sic, ubi tolluntur festis aulaea theatris,
Surgere signa solent, primumque ostendere vultum,
Cetera paullatim placidoque educta tenore
Tota patent, imoque pedes in margine ponunt."

'Tollant,' rise with it, and so appear to draw it up with them. The Britanni sued for peace to Augustus A.U.C. 727, when he was in Gaul preparing to invade them.

26.] He recurs to the temple, which is to be ornamented with the exploits of its god. See note on v. 10. 'Foribus:' temples, with their folding doors, thus adorned with appropriate figures in gold and ivory are mentioned by Cicero, Verr. 2 Act. 4. 56, and Prop. 3. 23. 11. Long on the passage from Cic. remarks that some of the great works of art, both of ancient and modern times, are doors and gates. The combination of ivory and gold was common in ancient statuary, the ivory being employed to represent the flesh. See Dict. A. 'Statuaria Ars.'

27.] The Gangaridae were an Indian tribe near the Ganges; and the reference probably is, as in 2. 173, to the defeat of the Eastern troops of Antony. 'Quirini' may be referred to Augustus, to whom it was proposed to give the title of Romulus or Quirinus; but, looking to the contrast with 'Gangaridum,' it is more probably the representative of the Roman nation.

28.] 'Undantem bello,' swelling or surging with war, that is, with warlike feeling: the meaning is explained by 'magnum fluentem.' In the same way the defeated river is said "ire mollior undis," A. 8. 727, and "minores volvere vertices," Hor. 2 Od. 9. 22. This seems more natural than to understand it of the fleets floating on the Nile, as it was not there that the struggle took place. The opposite picture of the vanquished Nile is engraved on the shield of Aeneas, A. 8. 711. 'Magnum' is not an adverbial neuter, but agrees with 'fluentem:' comp. *πολὺν ῥέων*, and Bentley's note on Hor. 1 S. 7. 28.

29.] 'Navali surgentis aere columnas,' otherwise called 'columnae rostratae,' and found on the coins of Augustus.

30.] 'Niphates,' according to the geographers, is a mountain in Armenia; though Juv. 6. 409, Lucan 3. 245, and Sil. 13.

Fidentemque fuga Parthum versisque sagittis,
Et duo rapta manu diverso ex hoste tropaea
Bisque triumphatas utroque ab litore gentis.
Stabunt et Parii lapides, spirantia signa,
Assaraci proles demissaeque ab Iove gentis
Nomina, Trosque parens, et Troiae Cynthius auctor.
Invidia infelix Furias amnemque severum
Cocyti metuet tortosque Ixionis anguis
Inmanemque rotam, et non exsuperabile saxum.
Interea Dryadum silvas saltusque sequamur
Intactos, tua, Maecenas, haud mollia iussa.

775, mention a river of that name, possibly, as the commentators suggest, from a misunderstanding of this passage. See note on 1. 490, and consult Macleane on Hor. 2 Od. 10. 20, where there is the same doubt about Niphates as here. If the figure is to be pressed, 'pulsum' would be more applicable to a river, which may be poetically feigned to be driven backward to its source (Ladewig comp. A. 11. 405), than to a mountain; so that we must suppose Virg. to have thought of the mountaineers rather than of their dwelling. Representations of mountains were carried in the triumphal procession, Dict. A. 'Triumph.'

31.] The Parthian mode of warfare is too well known to need illustration. If these lines do not refer to the triumphal progress of Octavianus in the East after the battle of Actium, we must either regard them, with Heyne, as prophetic, or suppose that they were added after the completion of the Georgics, B. C. 20, the last year of Virgil's life, when Augustus received the submission of the Armenians and recovered the standards from the Parthians, an event referred to in the same strain by Hor. 2 Od. 9. 18 foll.

32, 33.] These lines refer to the double triumph of Augustus in the East and the West. It is hard to say what this Western victory can be, unless it be that gained over the Cantabri, B.C. 26, which would agree with the hypothesis of a subsequent insertion mentioned in the previous note. Britain, of which Serv. speaks, never furnished any triumph to Augustus. The language looks almost too specific for prophecy, which moreover in a case like this is less sublime than actual historical fact.

33.] 'Utroque ab litore' is to be taken with 'gentis.' 'Bis triumphatas,' once over each. Some take it, twice apiece; but this will not agree so well with 'duo tropaea.'

34.] 'Stabunt,' either on separate pedestals, or on the pediment, like the Aeginetan and Selinuntian marbles. When the deeds of Augustus are commemorated, the mythical glories of his ancestors are also to be introduced.

35.] 'Assaracus' was the son of Tros, from whom Aeneas and the Julian house were sprung.

36.] 'Nomina,' the great names. Comp. Sil. 17. 492, "Jamque ardore truci lustrans fortissima quaeque Nomina obit ferro." 'Troiae Cynthius auctor:' comp. Hor. 3 Od. 3. 65, 66, "Ter si resurgat murus aeneus Auctore Phoebo." Apollo is perhaps introduced as the tutelar god, and reputed father of Augustus (Keightley).

37.] 'Invidia' probably refers to political malcontents, not to the rivals of the poet. 'Severum:' comp. Lucr. 5. 35, "pelagique severa," where 'sonora' seems a needless conjecture.

38.] 'Metuet,' 'shall quail at,' that is, shall be represented as quailing at the tortures of the infernal regions, as inflicted, not on others, but on itself. 'Tortosque Ixionis anguis' is to be taken in close connexion with the next clause. Virgil alone speaks of Ixion as bound to the wheel with snakes; whence some have preferred the reading of the Rom. 'orbis.' 'Tortos' would then refer to the whirling of the wheel, in which the torture consisted.

39.] 'Non exsuperabile saxum' is probably on the analogy of 'exsuperare laborem.' Serv. however understands 'exsuperabile' actively, "quod superare non valet summum montis cacumen." Gell. 17. 2 quotes from the Annals of Q. Claudius the expression "operam fortem atque exsuperabilem."

41.] 'Intactos:' this attribute seems to be dwelt on for two reasons: first, as denoting the untried nature of the subject (comp. Lucr. 1. 927, 'integros fontis'), and, secondly, because it is of pasture land that he now comes to speak. 'Pursue we the Dryads'

Te sine nil altum mens inchoat: en age, segnis
Rumpe moras; vocat ingenti clamore Cithaeron
Taygetique canes domitrixque Epidaurus equorum,
Et vox adsensu nemorum ingeminata remugit.
Mox tamen ardentis accingar dicere pugnas
Caesaris, et nomen fama tot ferre per annos,
Tithoni prima quot abest ab origine Caesar.
Seu quis, Olympiacae miratus praemia palmae,
Pascit equos, seu quis fortis ad aratra iuvencos,
Corpora praecipue matrum legat. Optuma torvae

woods and glades, virgin as they.' 'Iussa' may = 'pensa,' the thing or subject commanded, in apposition to 'saltus;' or it may be a cognate accus. after 'sequamur,' 'saltus' being the ordinary accus. of the object. The union of the two in the same instance does not seem usual in Latin, but is frequent in Greek, e. g. Aesch. Ag. 1419, 1420, οὐ τοῦτον ἐκ γῆς τῆσδε χρῄν σ' ἀνδρηλατεῖν Μιασμάτων ἄποινα; It seems unnecessary to suppose that Maecenas actually urged him to undertake this part of the subject. No more need be meant than that it forms a necessary part of the work which Maecenas seems to have prompted.

42.] 'En age,' &c.: these words are evidently addressed to Maecenas, who is called upon to plunge with the poet into the subject, as in 2. 39.

43.] 'Clamore' is the clamour of the hunt. 'Cithaeron' was a wild mountain, abounding in beasts, as the stories of Oedipus and Pentheus prove.

44.] 'Taygeti' is the gen. of 'Taygetus,' the masc. being the form used in the sing. Spartan dogs are mentioned below, vv. 345, 405. 'Epidaurus' for Argolis, Ἄργος ἱππόβοτον, though 'domitrix equorum' seems to be a translation of ἱππόδαμος.

46.] 'Accingar' with the infin. is to be noted. The word is of course metaphorical, but perhaps used with some sense of its special appropriateness in connexion with 'pugnas.' 'I will gird my loins to sing of the battle, as now for the chase.'

48.] 'Tithonus' was not one of the mythical ancestors of the Caesars in the direct line, as he belonged to the other branch of the royal house of Troy; but this may be merely a poetical licence. Hurd thinks these three lines are spurious. His view is grounded partly on alleged difficulties in the expression, such as 'accingar dicere, ardentis pugnas,' and the unauthorized introduction of Tithonus, partly on their matter-of-fact character, which he regards as inconsistent with the previous allegory, and partly on their position as interrupting the main subject just resumed by a recurrence to the digression. The last objection is of some weight, as the whole passage would be improved by their absence. Virgil however may have felt bound to give his patron a distinct and repeated assurance of his intentions. The lines, if genuine, directly negative Hurd's theory, that the subject of the previous allegory is the Aeneid, which indeed the structure of the allegory itself, if carefully considered, will sufficiently refute. The promise, which seems to have been evaded by most of the Augustan poets, was doubtless fulfilled in the composition of the Aeneid; but the manner of its performance was very different from any thing sketched here; indeed the method proposed was exactly reversed in practice, the mythical ancestors of Rome and the Julian family being made the central figures, and Augustus and his exploits only accessory.

49—59.] 'Whether in breeding horses or oxen, the great thing is to choose the mother well.' Then follow the points of a good breeding cow.

49.] 'Miratus' has in effect the sense of desiring, as in Hor. 1 Ep. 6. 18 (comp. v. 9). Comp. also the use of 'stupet,' Hor. 1 S. 4. 28, and note on 'inhiant,' 2. 463.

50.] It is hard to say whether 'ad aratra' should be taken with 'fortis' or 'pascit.' Instances of both are common, e.g. Prop. 2. 10. 3, "Fortis ad praelia turmas," and Ter. Andr. 1. 1. 30, "alere canes ad venandum." But 'fortis aratris' (v. 62) is decidedly in favour of the former.

51.] 'Corpora matrum:' comp. A. 7. 650, "excepto Laurentis corpore Turni." The requisites for a cow are given at length by Varro 2. 5, and by Col. 6. 1, and Pallad. 4. 11, who appear to have imitated Varro. 'Torvae,' grim-looking. Col. 6. 20, "Huic (sc. 'tauro') torva facies est."

Forma bovis, cui turpe caput, cui plurima cervix,
Et crurum tenus a mento palearia pendent;
Tum longo nullus lateri modus; omnia magna,
Pes etiam; et camuris hirtae sub cornibus aures.
Nec mihi displiceat maculis insignis et albo,
Aut iuga detrectans interdumque aspera cornu,
Et faciem tauro propior, quaeque ardua tota,
Et gradiens ima verrit vestigia cauda.
Aetas Lucinam iustosque pati hymenaeos
Desinit ante decem, post quattuor incipit annos;
Cetera nec feturae habilis, nec fortis aratris.
Interea, superat gregibus dum laeta iuventas,
Solve mares; mitte in Venerem pecuaria primus,

52.] 'Turpe,' ugly, as in 4. 395, "turpis phocas." See below on v. 247, and comp. αἰσχρός. The word seems to comprise several characteristics given by Varro l. c. 'latis frontibus'—'conpressis malis'—'subsimi (-mae?)'—'apertis naribus.' 'Plurima cervix' denotes both thickness and length. Comp. Varro l. c. "cervicibus crassis et longis."

53.] 'Palearia,' dewlaps. Col. l. c. "palearibus amplis et paene ad genua promissis."

54.] The 'oblongae et amplae' of Varro l. c. The more length a cow has, the greater room she will have for her calf to grow in.

55.] 'Pes etiam:' Varro l. c. says, "pedibus non latis;" but Col. and Pallad., speaking of oxen, have 'magnis ungulis,'—speaking of cows, 'ungulis brevibus' or 'modicis.' 'Pes etiam,' put thus emphatically, may be a special contradiction of the opposite view. 'Hirtae aures,' so Varro l. c. "pilosis auribus." 'Camuris,' curving inwards. "Camuri boves sunt qui conversa introrsus cornua habent; quibus contrarii patuli qui cornua diversa habent; laevi, quorum cornua terram spectant; his contrarii licini, qui cornua sursum versum reflexa habent" (Philarg.). Servius says this is the same word as 'camera.' Pallad. 4. 11 says, "cornibus robustis ac sine curvaturae pravitate lunatis."

56.] 'Maculis et albo' = 'albis maculis.' Varro, on the other hand, (2. 5) says, "colore potissimum nigro, dein robeo, tertio helvo (i. q. gilvo), quarto albo." Col. again (6. 1), "coloris robei vel fusci."

57.] 'Detrectans:' Wagn. and Forb. write 'detractans,' on the authority of the Rom. and other MSS. But since the common form is supported by Med., and in the other passages referred to by the commentators, such as Prop. 2. 3. 47, there appears good authority for both, it seems hardly worth while to make a change. 'Interdumque aspera cornu' is to be closely connected with 'iuga detrectans' as denoting the temper of the animal, and not, as in most editions, to be separated by a semicolon. 'Aspera cornu,' 'apt to butt angrily.'

58.] 'Faciem tauro propior,' probably = 'latis frontibus,' Varro 2. 5. The expression has been already specified by 'torvae.' 'Ardua tota:' "Vaccae quoque probantur altissimae formae longaeque," Col. 6. 21.

59.] Comp. Varro l. c. "Caudam profusam usque ad calces ut habeant." 'Vestigia' may be either the footsteps or the feet, as in A. 5. 566, "Vestigia primi Alba pedis," and in Catull. 62 (64). 162.

60—71.] 'The age for breeding is between four and ten years. It is best to be early: if the first days are let slip, disease or death may intervene: such is the lot of mortality. Be attentive, and supply fresh breeders as the others fail.'

60.] 'Iustos,' regular; as in 'iustum praelium,' 'iustus exercitus.' Comp. Varro l. c. "Non minores oportet inire bimas, ut trimae pariant; eo melius si quadrimae. Pleraeque pariunt in decem annos, quaedam etiam in plures."

62.] 'Cetera,' sc. 'aetas.'

63.] 'Superat' = 'superest.' Wagn. explains it by 'abunde est;' but v. 66 clearly points to the former meaning. Comp. note on 2. 235.

64.] 'Pecuaria' properly means the place where the 'pecora' are kept; but here, as

Atque aliam ex alia generando suffice prolem.
Optuma quaeque dies miseris mortalibus aevi
Prima fugit; subeunt morbi tristisque senectus,
Et labor et durae rapit inclementia mortis.
Semper erunt, quarum mutari corpora malis:
Semper enim refice, ac, ne post amissa requiras,
Anteveni, et subolem armento sortire quot annis.
Nec non et pecori est idem delectus equino.
Tu modo, quos in spem statues submittere gentis,
Praecipuum iam inde a teneris inpende laborem.
Continuo pecoris generosi pullus in arvis
Altius ingreditur, et mollia crura reponit;
Primus et ire viam et fluvios temptare minacis
Audet et ignoto sese committere ponti,
Nec vanos horret strepitus. Illi ardua cervix,

in Pers. 3. 9, the animals themselves. 'Primus:' comp. 2. 408, "Primus humum fodito, primus devecta cremato Sarmenta."

65.] 'Suffice:' this word means properly 'to produce' or 'put from beneath,' and so to supply a void or heap up a succession. Comp. the phrase 'sufficitur consul, censor,' &c.

66.] Another touch of the pessimism which Virgil probably caught from Lucretius; comp. 1. 198. 'Miseris mortalibus' is from Lucr. 5. 944.

68.] 'Labor,' suffering, as in A. 6. 277, where 'Letumque Labosque' are enumerated among the phantoms at the gates of hell. 'Rapit,' hurries on, as in A. 4. 581, "Idem omnes simul ardor habet, rapiuntque ruuntque." So 'rapidus.'

69.] There will always be some that you will be glad to get rid of. 'Quarum corpora' is merely periphrastic, as above, v. 51.

70.] 'Enim' seems here to be added for the sake of emphasis. The words are to be connected with what follows. 'Amissa' probably = 'quae amiseris,' not 'amissa corpora.'

71.] 'Subolem,' a supply of young ones. 'Sortire' = 'elige,' as in A. 12. 919.

72—94.] Directions for the choice of stallions.

72.] The Med. and two other MSS. have 'dilectus.' But analogy, as well as the authority of MSS., is in favour of 'delectus.' See Kritz on Sall. Cat. 36.

73.] 'Submittere,' E. 1. 46 note. The antecedent is omitted, because 'quos' is equivalent to 'si quos.' See Madv. § 321. The prominence given to 'tu' may be expressed in translation, 'Mark me, and let those whom you mean to rear as the propagators of their line have even from their first youth the advantage of your special pains.'

74.] 'A teneris,' from foals, like 'a pueris,' from boys.

75.] 'Continuo,' from the first, l. 169.

76.] 'Altius ingreditur' seems to mean 'steps higher.' Varro (2. 7) says, "cruribus rectis et aequalibus." Col. (6. 29), "aequalibus atque altis rectisque cruribus." 'Mollia crura reponit:' Servius quotes from Ennius (Ann. 545), who is speaking of cranes, "Perque fabam repunt et mollia crura reponunt." 'Mollia' = 'mobilia:' comp. Lucr. 4. 980, "mollia membra moventis." 'Reponit:' the meaning of this word is very doubtful. Trapp hints that the 're' means alternation, a sense which we may perhaps parallel by ὀπλαῖς ἀμειβόμενοι, Pind. Pyth. 4. 226. Keightley takes the 're' to mean frequency,—lays fast to the ground. But it is more probably to be explained as correlative to 'altius ingreditur.' 'See, how high he steps in the pasture, and with what spring he brings down his legs.'

77.] 'Primus,' &c.: he leads the herd over the ford and bridge. The same proof of a colt's courage is given by Col. 6. 2, and Varro 2. 7. The bridges meant were probably wooden. Comp. Pliny 8. 43 (speaking of asses) "nec pontes transeunt per raritatem eorum tralucentibus fluviis." Some MSS., including the first reading of Med., give 'ponto.'

Argutumque caput, brevis alvus, obesaque terga,
Luxuriatque toris animosum pectus. Honesti
Spadices glaucique, color deterrimus albis
Et gilvo. Tum, si qua sonum procul arma dedere,
Stare loco nescit, micat auribus et tremit artus,
Collectumque fremens volvit sub naribus ignem.
Densa iuba, et dextro iactata recumbit in armo;
At duplex agitur per lumbos spina; cavatque
Tellurem et solido graviter sonat ungula cornu.
Talis Amyclaei domitus Pollucis habenis
Cyllarus, et, quorum Graii meminere poetae,

80.] 'Argutum:' this word is the participle of 'arguo,' which may perhaps have had originally a physical meaning. It seems, when applied to form, to mean 'clearly defined,' 'neat.' Comp. "arguta solea," Catull. 66 (68). 72. 'Argutum caput' is probably the opposite to 'turpe caput.' Varro and Columella recommend a small head; and this smallness is implied in 'argutus,' as largeness is in 'turpis.' 'Obesus' is opposed to 'gracilis.' See Döderlein, Syn. 5. 200.

81.] 'Animosum,' spirited, because muscular. 'Honesti,' from the context, must mean 'good' rather than 'handsome.'

82.] 'Spadices,' bay; as appears from Gell. 2. 26, who derives it from σπάδιξ, the Doric for a palm, and says that the colour is that of a not too ripe date. A synonym for the word is 'badius' or 'baidius,' βαῖδιος, from βαίς, also a palm branch, whence the Italian 'baio' and our 'bay.' 'Glauci,' blue grey (Keightley). 'Albis:' Keightley says this remark must be confined to stallions. The distinction taken between 'albus' and 'candidus,' as if the praise of white horses in the classics was confined to the latter, is overthrown by Hor. 1 S. 7. 8, "equis praecurreret albis," where see Macleane's note.

83.] 'Gilvo,' dun (Keightley). The word is the same as the German 'gelb' and our 'yellow.' 'Si qua' for 'si forte,' like 'si quem' for 'sicubi,' A. 1. 181, and the common use of 'nullus' for 'non.' See E. 1. 54.

84.] 'Micat auribus,' he pricks up his ears. Comp. the phrase 'micare digitis.' The instrum. ablat. 'auribus' denotes an action, whereas the accusative 'artus' denotes an affection, though the distinction does not hold universally. 'Tremit artus,' from Lucr. 3. 489.

85.] Seneca quotes this line with 'premens,' which is also the reading of some MSS. 'Fremens,' besides being the reading of the best MSS., derives some support from Lucr. 5. 1076, "Et fremitum patulis sub naribus edit ad arma." 'Ignem,' the hot breath. The steam seems to have suggested the idea of smoke. Comp. the fable of the horses of Diomedes, "spirantes naribus ignem" (Lucr. 5. 29). 'Volvere' is used of breath Lucr. 6. 1227, "vitalis aeris auras Volvere in ore."

86.] 'Iactata,' after being tossed up. Böringer, quoted by Schneider on Varro 2. 7, says that the ancients got up on the right side of the horse, and used the mane to mount with. Comp. Prop. 5. 4. 38, "Cui Tatius dextras collocat ipse iubas."

87.] 'Duplex spina' appears to be a hollow spine, opposed to 'extans.' Varro l. c., Col. 6. 29.

88.] Varro and Col. l. c. mention 'durae ungulae' as a good point. A hard and thick hoof would be especially requisite when horses were not shod with iron. Comp. the Homeric κρατερώνυχες ἵπποι.

89.] 'Such was the steed that learnt to obey the rein of Amyclaean Pollux, Cyllarus, and those of which Greek song has preserved the memory, the horses of Mars, and the pair of the mighty Achilles: aye, such was the great god Saturn himself, when quick as lightning he flung his mane over that horse's neck of his, as he heard his wife's step, and, as he ran, thrilled through the height and depth of Pelion with his clear sharp neigh.' These mythological allusions are obviously intended to ennoble the subject; but they tend to injure its genuine character. Propertius has carried the artifice to absurdity. 'Amyclaei,' v. 345.

90.] Castor is generally the rider of Cyllarus, while Pollux is a boxer. Suidas however, s. v. Κύλλαρος, quotes Stesichorus as saying that Cyllarus belonged to both.

Martis equi biiuges, et magni currus Achilli.
Talis et ipse iubam cervice effudit equina
Coniugis adventu pernix Saturnus, et altum
Pelion hinnitu fugiens inplevit acuto.
Hunc quoque, ubi aut morbo gravis aut iam segnior annis
Deficit, abde domo, nec turpi ignosce senectae:
Frigidus in Venerem senior, frustraque laborem
Ingratum trahit; et, si quando ad proelia ventum est,
Ut quondam in stipulis magnus sine viribus ignis,
Incassum furit. Ergo animos aevumque notabis
Praecipue; hinc alias artis, prolemque parentum,
Et quis cuique dolor victo, quae gloria palmae.
Nonne vides, cum praecipiti certamine campum

91.] 'Martis equi:' see Hom. Il. 15. 119. The notion of Serv. that Δεῖμος and Φόβος were the names of the horses rests on a mistranslation. 'Currus Achilli:' Xanthus and Balius. Hom. Il. 16. 148. 'Currus' for 'equi:' comp. 1. 514. The orthography fluctuates between 'Achilli' (not 'Achillei,' which Wagn. on A. 1. 80 rejects) and 'Achillis.' I have followed Wagn., as a reference to A. 1. 30., 2. 406, seems to show that he is right in deciding the question in each case by euphony.

92.] 'Iubam effudit,' in flight, as is shown by 'pernix' and 'fugiens.'

93.] 'Coniugis,' Rhea, or Ops, to hide from whom his amour with the nymph Philyra, Saturn changed himself into a horse and the nymph into a mare. The idea is taken from Apoll. Rhod. 2. 1234, where Saturn is described galloping off on being surprised with the nymph by Rhea.

95—122.] 'The first thing is to see that they are young and vigorous, then to inquire into their peculiar qualities and antecedents, their successes and defeats, and how they have borne them; for you have only to look at a race to see how thoroughly a spirited horse enters into the contest. Whether for driving or riding, I repeat, youth and vigour are what you have mainly to look to.'

95.] 'Hunc quoque,' even this perfect horse.

96.] 'Abde domo' has been taken by Heyne and others to mean 'remove him from home,' 'send him off;' but it more probably means 'take him up,' 'leave him no longer out with the mares.' The Latin will bear either, 'domo' being in the former case the ablative, in the latter probably the dative, and equivalent to 'in domum.' Nemesianus, Cyneg. 141, has 'abdaturque domo' for 'be sent away from home,' but his authority is of less weight than the analogy of Horace's 'abditus agro,' 1 Ep. 1. 5, where, as Keightley remarks, the mention of the horse immediately after looks like a reference to the present passage. There is some doubt about the meaning of 'nec turpi ignosce senectae.' Serv., who has been generally followed, proposes to take 'nec turpi' as 'non turpi.' It seems better to take his other way, 'nec ignosce senectae,' 'suffer him not to disgrace himself in his old age.' 'Turpis' seems to be equivalent to ἀσχήμων. Ladewig comp. Sil. 15. 651, "turpi finem donate senectae."

98.] 'Ingratum,' fruitless. Comp. 1. 83, "nec nulla interea est inarata gratia terrae." 'Proelia' of course is to be explained from the context.

99.] 'Sine viribus,' because the straw is its only fuel.

100.] The emphatic word is 'aevum.' You must first see that he is young and vigorous.

101.] 'Hinc,' afterwards, that is, not till you have looked to the age. 'Artis,' qualities. 'Prolem parentum,' the breed of his sire and dam; comp. Col. 7. 6. 7, "Parit autem, si generosa est proles, duos."

102.] 'Cuique,' in each case, whenever you choose a horse to breed from. These lines may be taken in a different way, 'prolem parentum' being rendered 'the other offspring of his sire and dam,' and 'cuique' as each of these offspring, into whose racing qualities the breeder is to inquire. The words 'quis dolor, quae gloria' denote a twofold inquiry; what have been his victories and defeats, and what spirit has he shown in each. On the latter the poet proceeds to expatiate.

103.] 'Nonne vides,' see on 1. 56. The

Corripuere ruuntque effusi carcere currus,
Cum spes arrectae iuvenum, exsultantiaque haurit
Corda pavor pulsans? Illi instant verbere torto
Et proni dant lora; volat vi fervidus axis;
Iamque humiles, iamque elati sublime videntur
Aera per vacuum ferri, atque adsurgere in auras;
Nec mora, nec requies; at fulvae nimbus arenae
Tollitur; humescunt spumis flatuque sequentum:

description is imitated from Il. 23. 362—372. I would offer the following translation: 'Who has not watched the headlong speed of a race, the chariots swallowing the ground before them as they pour along in a torrent from their flood-gates, when the drivers' youthful hopes are at their height, and the bounding heart is drained by each eager pulsation? there are they with their ever ready lash circling in the air, bending forward to let the reins go: on flies the wheel, swift and hot as fire: now they ride low, now they seem to tower aloft, shooting through the void air and rising against the sky: no stint, no stay, while the yellow sand mounts up in a cloud, and each is sprinkled with the foam and breath of those behind him: that is what ambition can do; that is the measure of their zeal for success.'

104.] 'Campum corripuere:' have started. 'Corripio' in this and similar expressions, e. g. 'corripere viam, spatia,' seems to express the sudden hold laid as it were on that over which the progress is made, and also the annihilation of the space, the 'vorare viam' of Catullus. 'Effusi carcere:' see on 1. 512.

105.] 'Spes arrectae,' a poetical variety for 'animi arrecti spe.' So A. 5. 138, which is a partial repetition of this passage, 'laudumque arrecta cupido.' 'Iuvenum,' the drivers, the word being of course chosen to bring out the enthusiasm of youthful hopes. 'Haurit' seems rightly explained by Heyne, 'exhausts the heart by stopping the breath.' Those who think this too recondite may compare with Servius, A. 10. 314, "Latus haurit apertum," the notion in each case being that of rapidly devouring, so that here they may render, 'thrills through and through.' 'Pulsans,' as well as 'haurit,' may go with 'corda.' Virgil borrowed the expression from Il. 23. 370, where however πάτασσε is intrans.

106.] 'Illi instant:' the apodosis seems to begin here. Strictly speaking however the words form the commencement of a new sentence, there being no grammatical connexion with 'nonne vides.' We have had a similar instance in 1. 187—189, "Contemplator item ... si superant fetus," 'Instant' seems to include the notion of 'insistunt rotis' (v. 114) as well as that of keeping up the speed, and being always ready to put in the whip. 'Verbere torto' is best taken as the ablat. instrum. not as dat. for 'verberi.' Comp. A. 8. 250., 10. 691, the latter of which passages proves the use of the ablat. as the dat. of the person occurs in the same sentence. 'Verbere' = 'flagello.' 'Torto,' 'circling,' not 'twisted.' Comp. 1. 319, "Stuppea torquentem Balearis verbera fundae."

107.] The reins were passed round the body of the driver, so that he naturally leant forward when at full speed. See Dict. A. s. v. 'Circus.' 'Axis:' this was a very conspicuous part of the ancient chariot, because the car was so small and light. 'Vi' is of course to be taken with 'volat;' not, as Wakefield thought, with 'fervidus.'

108, 109.] Hom. (Il. 23. 368, 369) has

"Αρματα δ' ἄλλοτε μὲν χθονὶ πίλνατο πουλυβοτείρῃ
Αὖτε ἄλλοτε δ' ἀΐξασκε μετήορα· τοὶ δ' ἐλατῆρες
Ἕστασαν ἐν δίφροισι,

so that Virgil refers to the bounding of the cars, and the corresponding rising and sinking of the charioteers, not to any motion of the charioteers themselves.

109.] The words 'sublime—auras' are a case of zeugma, being connected grammatically with both 'humiles' and 'elati,' though in sense with 'elati' only. 'Sublime' may be taken with either 'elati' or 'ferri.' 'Vacuum' has nearly the same meaning, denoting a certain height above the ground. Comp. Hor. 1 Od. 3. 34, "Expertus vacuum Daedalus aera." Pind. Ol. 1. 10, ἱρήμας δι' αἰθέρος. Comp. also A. 5. 515., 12. 592.

110.] 'At' is continuative, not adversative.

111.] Comp. Il. 23. 330 and Soph. El. 718, which passages show that this of Virgil's is literal, not rhetorical.

Tantus amor laudum, tantae est victoria curae.
Primus Erichthonius currus et quattuor ausus
Iungere equos, rapidusque rotis insistere victor.
Frena Pelethronii Lapithae gyrosque dedere
Inpositi dorso, atque equitem docuere sub armis
Insultare solo, et gressus glomerare superbos.
Aequus uterque labor; aeque iuvenemque magistri

112.] This connects the preceding description, rather inartificially, with v. 102, from which the poet digressed, forming as it were a sort of object-clause for 'nonne vides.' 'This will show you what ambition can do.' With the language comp. 1. 147.

113.] Pliny 7. 56 has the same legend, "Bigas primum iunxit Phrygum natio, quadrigas Erichthonius." Cic. (N. D. 3. 23) says that the Arcadians attributed the invention of the four-horse car to a Minerva, daughter of Jupiter and Coryphe, whom they worshipped under the name of Coria. Erichthonius was turned into the constellation Auriga. See Dict. B. 'Erichthonius.' 'Currus et quattuor iungere equos' = 'currui quattuor iungere equos:' 'he first thought of putting together the two, the car and the four horses,' as if they had before existed separately.

114.] The majority of the MSS. have 'rapidis.' 'Rapidus' however is supported by Med. a m. p., Rom. and Servius, and is much more poetical. 'Insistere' refers to the practice of standing upright in the car, and is perhaps intended to be contrasted with 'rapidus' (comp. Hom. cited on vv. 103, 109). 'Victor' either of conquest in battle or a race, or merely of success in his invention. 'Erichthonius was the first who rose to the feat of coupling a car and four horses together, standing erect above the wheels that swept him on in triumph.'

115.] 'Pelethronii,' from the Pelethronian wood on Mount Pelion. 'Gyros,' the ring for breaking horses in. Comp. Pseudo-Tibull. 4. 1. 91, "equum . . . Inque vicem modo directo contendere cursu, Seu libeat curvo brevius compellere gyro." Hence the frequent use of 'gyrus' metaphorically for a narrow space, as in Prop. 4. 3. 21, "Cur tua praescriptos evecta est pagina gyros?" The Greek name for it was κύκλος, and Pollux has κυκλοτερὴς ἱππασία for riding in the ring. Virgil, as Keightley thinks, instead of rationalizing the fable of the Centaurs, attributes the introduction of riding horses to their rivals the Lapithae. 'Dedere' seems better explained by regarding the inventor as the giver (comp. 'vestro munere' 1. 7) than by understanding 'dare' as 'edere.'

116.] 'Sub armis' = 'armatum.'

117.] It is difficult to fix the exact meaning of 'glomerare;' but from the epithet 'superbos' it seems to denote the gathering up of the legs in prancing or high action, not, as might otherwise be suggested, wheeling round in the ring. Gellius (17. 5) and Macrobius (Sat. 6. 9), with Philargyrius on this passage, have attempted to give 'equitem' the sense of 'equum,' on the strength of a doubtful passage in Ennius (Ann. 237), an anomaly which, if justified, would only produce a platitude. Here as in Hor. Epod. 16. 12, "Eques sonante verberabit ungula," the rider is evidently said to do what the horse does. So 'sub armis' points to the weight on the horse.

118.] In v. 102 it was said that, after the age, the racing qualities of the stallion should be looked to; and this led to a digression on racing. We now return to the original point, that youth and vigour are indispensable ('iuvenem calidumque animis' answering to 'animos aevumque'). 'Labor,' the difficulty of providing a good stallion (which is throughout the uppermost notion in the poet's mind), is 'aequus' in both cases, that is, whether you wish to breed racers or chargers. Comp. 2. 412, "Durus uterque labor;" where, as here, the meaning of 'labor' is implied rather than expressed by the immediate context. 'Aeque' with what follows explains 'aequus.' 'Calidum animis et cursibus acrem' are the signs of youth and undiminished vigour, and therefore it is in point to mention them in the case of a stallion, whereas it would be a truism in the case of a racer. The whole passage may be paraphrased: It is equally difficult to breed chargers and racers, and in either case the breeder requires a young and fresh stallion, and must not take one that is aged and worn out, even though in the one case he may have been a capital charger (v. 120), or in the other may be of the highest racing breed of Greece. But the brevity of Virgil's language, and his tendency to substitute poetical ornament for regular logical

Exquirunt calidumque animis et cursibus acrem,
Quamvis saepe fuga versos ille egerit hostis,
Et patriam Epirum referat, fortisque Mycenas,
Neptunique ipsa deducat origine gentem.
His animadversis instant sub tempus, et omnis
Inpendunt curas denso distendere pingui,
Quem legere ducem et pecori dixere maritum;
Florentisque secant herbas, fluviosque ministrant
Farraque, ne blando nequeat superesse labori,
Invalidique patrum referant ieiunia nati.
Ipsa autem macie tenuant armenta volentes,
Atque, ubi concubitus primos iam nota voluptas
Sollicitat, frondesque negant et fontibus arcent.
Saepe etiam cursu quatiunt et sole fatigant,
Cum graviter tunsis gemit area frugibus, et cum

sequence, render the passage obscure, and it is possible that Voss may be right in referring 'labor' to the training for driving and riding, the toil however being that of the horse-breaker, not of the horse. In that case the connexion will be, 'as the two objects are equally important and equally difficult of attainment, it is of equal moment to attend to breeding for each.' To understand 'uterque labor' with Heyne of breeding and driving or riding seems out of the question: nor can Wagn. be right in referring 'aeque' to '-que—que,' 'aeque iuvenem ac calidum et acrem.' Vv. 120—122 apparently refer back to v. 102, reminding the reader that such considerations are to be attended to only in the second place. There is some carelessness also in the use of 'ille' v. 120, which is introduced so as to leave it doubtful whether Virgil meant to say 'they look to the youth of a horse first, whatever may have been his past services,' or 'they look for a young horse, though the other candidate for their choice may have been distinguished in past times.' Probably there is a confusion between the two. A friend of Warton's, who observed this, wished to place the lines after v. 96.

121.] 'Epirum,' comp. 1. 59. 'Mycenas' for Ἄργος ἱππόβοτον. 'Neptuni origine' refers either to the story of the birth of the horse Arion (Dict. B.) or to that of the production of the horse in the contest of Neptune with Pallas. See on 1. 12. For 'gentem' the Rom. has 'nomen,' perhaps, as Wagn. suggests, from A. 10. 618.

123—127.] 'After choosing a stallion, the next thing is to get him into good condition; mares, on the other hand, sometimes require to be kept thin by denial of food and severe exercise.'

123.] 'His animadversis,' i. e. "moribus et aetate deprehensis," Serv. Comp. 2. 259.

124.] 'Denso,' firm, as the flesh of a horse should be when in high condition. Pliny (11. 37) distinguishes 'pingue' from 'adeps.'

125.] 'Pecori' is to be taken both with 'ducem' and 'maritum.'

126.] 'Florentis' is the reading of all the best MSS. Others have 'pubentis,' which is adopted by Heyne: but, as he himself suggests, it may have been introduced from A. 4. 514, and it does not seem to be exclusively or especially appropriate here. 'Florentis' is not, as Wagn. seems to think, an ornamental epithet, but seems rather to indicate the kind of herbage spoken of, e.g. vetches ('ervum,' Col. 6. 27) or clover. 'Secant' and 'ministrant' imply that the stallion or bull is kept up. 'Fluvios' for 'aquas fluviales.' Comp. A. 2. 686, "Sanctos restinguere fontibus ignis."

127.] 'Nequeat superesse' = 'desit.' Comp. Ter. Phorm. 1. 3. 10, "Aliis quia defit quod amant aegre est, tibi quia superest, dolet." The meaning in each passage appears to be that of abundance, not, as in other passages where the words are contrasted, of excess.

129.] 'Ipsa armenta,' the herd itself as distinguished from its 'dux' and 'maritus;' that is, the mares.

132.] 'Gallop and sweat them.'

133.] Comp. 1. 298. Col. 2. 21 (22) mentions the west wind as the best for winnowing. It seems hard to disconnect 'sole fatigant' from 'cursu quatiunt,' and

Surgentem ad Zephyrum paleae iactantur inanes.
Hoc faciunt, nimio ne luxu obtunsior usus
Sit genitali arvo et sulcos oblimet inertis,
Sed rapiat sitiens Venerem interiusque recondat.
Rursus cura patrum cadere, et succedere matrum
Incipit. Exactis gravidae cum mensibus errant,
Non illas gravibus quisquam iuga ducere plaustris,
Non saltu superare viam sit passus et acri
Carpere prata fuga fluviosque innare rapacis.
Saltibus in vacuis pascunt et plena secundum
Flumina, muscus ubi et viridissima gramine ripa,
Speluncaeque tegant, et saxea procubet umbra.
Est lucos Silari circa ilicibusque virentem
Plurimus Alburnum volitans, cui nomen asilo
Romanum est, oestrum Graii vertere vocantes,

refer it to the cows, with Trapp and Keightley, as if the recommendation were to exercise them in threshing. On the other hand, mares are put to horse in spring, long before corn is cut and threshed, so that this description of hot weather as the time for cutting and threshing the corn must be considered as inappropriate. 'Gemit' seems to suggest the notion that the threshing floor cries out under the 'tritura.'

138–156.] 'After conception the dams require attention rather than the sires. They should be kept from work and violent exercise, and allowed to graze in the shade near water, and this in the morning and evening rather than at midday, for fear of the gadfly.' Virg. seems gradually to be sliding from the subject of horses to that of oxen, v. 140 referring rather to cows, vv. 141, 142 to mares. The mention of the gadfly appears to make the final transition, and accordingly in the next paragraph we hear exclusively about calving.

138.] No exact parallel for this use of 'cadere' is given. 'Cadere' and 'succedere' may possibly be a metaphor from the setting and rising of stars.

140.] Varro (2. 7. 10) cautions his breeder against working his mares too much when they are near foaling. 'Non' for 'ne,' as in 1. 458 (note). 'Plaustris' seems to be the ablative, as if it had been 'iuga gravium plaustrorum,' not, as Forb. and Keightley think, the dative.

141.] It is hard to fix the exact sense of 'saltu superare viam;' but it is probably to be coupled with what follows, and taken as clearing, i. e. leaping out of, the road.

142.] 'Fluviosque rapacis' is from Lucr. 1. 17; and Virg. seems to have had his eye on the whole of that passage. 'Rapacis' is not without point, because the mares would have to struggle to avoid being carried away by the stream....

143.] Rom., the first reading of Med., and others have 'pascunt;' but many, including Pal., read 'pascant.' It is doubtful whether 'pascant' would be good Latin, as it can hardly be understood except of the herds, and this use of 'pascere' for 'pasci' appears to rest only on Tibull. 2. 5. 25. The participle 'pascens' in such places as E. 3. 96 may be from the deponent. 'Vacuis,' where they will be undisturbed. 'Plena,' says Serv., that they may not have to stoop; rather, to scramble down the steep bank of a torrent. The whole picture is a contrast to that in the preceding line.

144.] Where (there is) moss, and where the bank is greenest with grass; 'viridissima gramine' being the predicate. Med. has 'gramina ripae.'

145.] Philargyrius says that 'saxea umbra' and 'procubet' are 'nove.' 'Procubo' only occurs again in Claudian, Consul. Prob. et Olyb. 119, and there in the sense of lying down. The conjunctives will depend on 'ubi,' if 'pascunt' is read v. 143.

147.] 'Volitans,' a participle used substantively, a usage more commonly found in the plural, as in 2. 152, &c., except in the case of a word like 'amans,' which has come to be fairly naturalized as a noun. Besides 'asilus,' the Romans called the gadfly 'tabanus,' Pliny 11. 28, as the Greeks had another name, μύωψ.

148.] Strictly speaking, 'vertere vocantes' would imply that the Greeks translated the

Asper, acerba sonans, quo tota exterrita silvis
Diffugiunt armenta; furit mugitibus aether
Concussus silvaeque et sicci ripa Tanagri.
Hoc quondam monstro horribilis exercuit iras
Inachiae Iuno pestem meditata iuvencae.
Hunc quoque, nam mediis fervoribus acrior instat,
Arcebis gravido pecori, armentaque pasces
Sole recens orto aut noctem ducentibus astris.
  Post partum cura in vitulos traducitur omnis;
Continuoque notas et nomina gentis inurunt,
Et quos aut pecori malint submittere habendo,
Aut aris servare sacros, aut scindere terram
Et campum horrentem fractis invertere glaebis.
Cetera pascuntur viridis armenta per herbas.

Roman name; but Virg. of course means no more than that they gave the thing a name in their own language.

149.] 'Asper, acerba tuens,' Lucr. 5. 34. In what follows Virg. had his eye on Od. 22. 299 foll.

150.] 'Furit mugitibus aether concussus' is probably an imitation of δοριτίνακτος αἰθὴρ ἐπιμαίνεται, Aesch. Theb. 155, which Wund. comp. 'The air is stunned and maddened with their bellowings, the air and the woodland and the banks of Tanager which runs dry in the sun.'

151.] 'Sicci' adds a touch to the picture, heightening as it were the misery of the cattle.

152.] 'Monstro,' 1. 185. 'Exercuit iras' like 'vires exercet,' v. 229. In 4. 453 the expression is varied, "Non te nullius exercent numinis irae." For Io and the gadfly comp. Aesch. Prom. 567, 674, Supp. 307.

154.] 'Mediis fervoribus,' like 'aestibus mediis,' v. 331, of the noonday heat, as the context shows.

155.] 'Arcebis pecori' like 'pecori defendit,' E. 7. 47 (note). The future is virtually equivalent to an imperative. See 1. 167, where it is accompanied by a conditional clause.

156.] The stars are said to usher in the night, because they are seen before the night has closed in.

157—178.] 'After calving, you have to think mainly of the calves. Separate them according to the destination of each, and treat them with a view to it. Those which are not meant for labour may be left to graze; those which are should be trained early and practised to bear the yoke and draw vehicles. Before they are broken in, they will want corn as well as ordinary fodder. Young calves should have all their mothers' milk.'

157.] 'Traducitur,' from the mothers, as before from the fathers.

158.] 'Notas et nomina,' a hendiadys, recurring A. 3. 444. 'Nomina gentis' would naturally mean that the marks are intended to distinguish the breed; but we may doubt with Keightley whether such was really the practice. Perhaps Virgil confounds the breed with the property of the breeder, meaning no more than that the cattle are branded that it may be known whose they are. For branding see on 1. 263.

159.] A verb must be supplied from 'inurunt,' with the sense of distinguishing or setting apart. We need not suppose that they were actually branded according to the purposes for which they were designed. 'Pecori habendo,' 1. 3.

160.] The construction is changed, 'quos' being the object of 'servare,' the subject of 'scindere.' Varro (2. 5) says of the finest cattle "ad victimas farciunt (?) atque ad deorum servant supplicia."

161.] 'Horrentem' doubtless expresses the rough appearance of the upturned ridges, elsewhere called 'terga,' just as it is applied to a hog's back A. 1. 634.

162.] Martyn appears right in referring this line to what follows, not to what precedes. Such cattle as were intended for breeding or for killing would be left to graze, as their only object would be to get fat; but those which were required for labour would have to be taken in hand. Heyne objects that the next line in that case

Tu quos ad studium atque usum formabis agrestem,
Iam vitulos hortare, viamque insiste domandi,
Dum faciles animi iuvenum, dum mobilis aetas
Ac primum laxos tenui de vimine circlos
Cervici subnecte; dehinc, ubi libera colla
Servitio adsuerint, ipsis e torquibus aptos
Iunge pares, et coge gradum conferre iuvencos;
Atque illis iam saepe rotae ducantur inanes
Per terram, et summo vestigia pulvere signent;
Post valido nitens sub pondere faginus axis
Instrepat, et iunctos temo trahat aereus orbis.
Interea pubi indomitae non gramina tantum,
Nec vescas salicum frondes ulvamque palustrem,

would have been more naturally introduced by some adversative particle: see however A. 9. 224—226. Perhaps it may be said that 'tu' here is quasi-adversative, standing in a sort of illogical opposition to 'cetera.' 'Pascuntur,' for which Voss reads 'pascantur' from two MSS., denotes the custom.

163.] Here and in the two following lines he borrows language from the education of youth.

166.] Similar precepts are given by Varro 1. 20, Col. 6. 2. No other instance is quoted of the form 'circlus,' but it is sufficiently supported by the analogy of 'vinclum,' 'saeclum,' &c. Wakefield on Lucr. 6. 954 wished to read 'circos,' which has the authority of the Vat. a m. pr. and Julius Sabinus. The gradations of training here specified seem to be—1. accustoming the calf's neck to a collar; 2. teaching it to step together with another; 3. teaching two to draw a light weight; 4. a heavy one.

167.] 'Dehinc' dissyllable as in A. 5. 722, Hor. A. P. 144.

168.] The 'torques' are the same as the 'circuli,' 'ipsis' having virtually the force of 'isdem,' as Wagn. remarks. Perhaps there may be an implied prohibition of a custom which, as Col. l. c. tells us, was justly reprobated by most writers on agriculture, of yoking bullocks together by the horns. 'Aptus' = 'aptatus,' as in A. 4. 482, &c.

169.] The practice of teaching calves to step together is still to be seen in the south of France (Keightley). 'Pares' may mean not only that two were to be yoked together, but that they were to be of equal strength, that being a point insisted on by Varro and Columella in the case of actual draught.

170.] 'Inanes rotae,' an empty cart, as the contrast in v. 172 shows. Varro and Col. give the same direction, the latter recommending that they should begin with a branch of a tree, to which a weight should next be attached.

171.] 'Vestigia' seem to be the ruts of the wheels.

172.] Translated from Il. 5. 838, *μέγα δ' ἔβραχε φήγινος ἄξων Βριθοσύνῃ.*

173.] 'Iunctos,' to the pole, which was formerly plated with copper ('aereus'), afterwards with iron.

174.] 'Interea:' calves were not broken in before they were three years old, so Virgil probably means now to speak of their treatment previously, though the want of precision in his language leaves his intention in some uncertainty. 'Fetae,' v. 176, points to a still earlier stage, before the calves are weaned. Thus the order of time is exactly reversed. It is not clear whether 'gramina' means hay, or whether it is to be understood as joined by a zeugma to 'carpes,' the meaning being that besides grazing they are to have corn gathered for them.

175.] The meaning of 'vescus' was a question in the time of Gellius, who speaks of it twice (5. 12., 16. 5), deriving it from 've,' 'esca,' and attributing to it two opposite significations, eating much and eating little, the former supported by Lucr. 1. 326, "vesco sale saxa peresa," the latter by Lucilius (26. 52), "fastidiosum ac vescum [cum fastidio] vivere." Both would be reconciled by the sense 'macer,' assigned to it by Philarg., with whom Serv. virtually agrees, a sense which also suits the other instances adduced of its use, Afran. (fr. 'Sorores') v. 315, "vescis imbecillus viribus;" Pliny 7. 20, "corpore vesco sed

Sed frumenta manu carpes sata; nec tibi fetae,
More patrum, nivea inplebunt mulctraria vaccae,
Sed tota in dulcis consument ubera natos.
Sin ad bella magis studium turmasque ferocis,
Aut Alphea rotis praelabi flumina Pisae,
Et Iovis in luco currus agitare volantis:
Primus equi labor est, animos atque arma videre
Bellantum, lituosque pati, tractuque gementem
Ferre rotam, et stabulo frenos audire sonantis;
Tum magis atque magis blandis gaudere magistri
Laudibus et plausae sonitum cervicis amare.
Atque haec iam primo depulsus ab ubere matris

eximiis viribus" (speaking of a gladiator); Ov. F. 3. 446 (where it occurs as an epithet of corn, and is explained by 'parva'), to which Serv. adds that it is applied to the webs of spiders. In Lucr. l. c. accordingly we may render it 'lean' or 'hungry' (comp. 'tenuis argilla,' 'ieiuna glarea,' 2. 180, 212). Neither the present passage nor 4. 131, 'vescumque papaver,' is of much weight for fixing the meaning, though the sense 'tenuis' will agree with both. 'Ulvam,' E. 8. 27. Fée (quoted by Keightley) distinguishes the 'ulva palustris' from the ordinary 'ulva,' making the former the 'festuca fluitans,' the latter the 'scirpus lacustris' of Linnaeus.

176.] Serv. understands 'frumenta sata' of the 'farrago,' mentioned v. 205; but it evidently means growing corn. Varro's precept is (2. 5) "Semestribus vitulis obiiciunt furfures triticeos, et farinam hordeaceam, et teneram herbam."

177.] The same advice is given by Varro 2. 2, Col. 7. 4, the former intimating that different customs prevailed. See E. 3. 6.

178.] 'Consument in natos,' as we talk of spending on a person or thing. Forcell. adduces Prop. 5. 6. 55, "pondus pharetrae consumit in arcus;" Auct. ad Herenn. 1. 3, "Inventio in sex partis orationis consumitur."

179—208.] 'Foals intended for chargers or racers should be accustomed from the first to the sights and sounds of their future life. When their third year is past they may be practised in the ring, and afterwards put to full speed. When broken, they should be fed well: before they are apt to be restiff.'

179.] Heyne and others understand 'formare' from v. 163, but Wund. justly complains of the unauthorized ellipse, and connects 'studium ad bella.' This, which seems the only natural construction, is supported by the context, 'praelabi' and 'agitare' both referring to the breeder's aim for himself. Virgil, as Wund. remarks, doubtless thought of such phrases as 'studium conferre ad aliquid.' 'Studere in aliquid' is also found: see Forcell.

180.] Virgil, writing from the inspiration of his Greek models, talks of the Olympic chariot races rather than of those of the circus.

181.] 'Iovis in luco,' the Altis, where the race-course was. Πρόκειται δ' ἄλσος ἀγριελαίων ἐν ᾧ τὸ στάδιον, Strabo 7, C. 353.

182.] 'Primus equi labor,' the first part of a horse's training. The Med. has 'equis.'

183.] 'Gementem' is emphatic, as it is the noise of the wheels that a foal is to be taught to bear.

184.] So Varro 2. 7, "eademque caussa ibi frenos suspendendum, ut equuli consuescant et videre eorum faciem et e motu audire crepitus." The sound is not merely the jingling of the bridles, but of the bells which were frequently attached to them.

185.] 'Blandis,' caressing, as in v. 496, E. 4. 23. 'Magistri' may refer specially to the trainer (comp. Hor. 1 Ep. 2. 64) as distinct from the breeder, v. 118; but there is hardly evidence that Virgil meant to discriminate them. 'Tum' seems to come under 'primus labor,' not to be distinguished from it.

186.] "Manibusque lacessunt Pectora plausa cavis," A. 12. 85. Gr. ποππύζειν.

187.] Philarg., followed by Wakef., makes 'primo' adverbial, but it is evidently an epithet of 'ubere,' though the sense intended is that of 'primum.'

Audeat, inque vicem det mollibus ora capistris
Invalidus etiamque tremens, etiam inscius aevi.
At tribus exactis ubi quarta accesserit aestas,
Carpere mox gyrum incipiat gradibusque sonare
Conpositis, sinuetque alterna volumina crurum,
Sitque laboranti similis; tum cursibus auras,
Tum vocet, ac per aperta volans, ceu liber habenis,
Aequora vix summa vestigia ponat arena;
Qualis Hyperboreis Aquilo cum densus ab oris

188.] 'Audiat' was the reading before Heinsius, who restored 'audeat' from the best MSS., including the Med. (first reading), Rom., and Vat. Ladewig has 'gaudeat,' an ingenious conjecture, but inferior in sense to the text, which implies that natural timidity has to be overcome and courage developed, while 'gaudeat,' besides being a repetition of 'gaudere,' v. 185, would hardly be appropriate to a colt's *first* experiences. 'Inque vicem' implies that these experiments on his courage are to alternate with, or to be occasionally exchanged for, wearing the halter (Wagn.). So Trapp, 'now and then.' The 'capistra' (Dict. A.) were made of osiers, whence 'mollibus.'

189.] 'Inscius aevi' might be taken as = 'inscii aevi' (which seems to be Martyn's view, 'of tender years'), like 'integer aevi' A. 2. 638., 9. 255, 'aevi maturus' 5. 73: but 'venturi inscius aevi,' A. 8. 627, is in favour of making 'aevi' the objective gen. A question still remains whether the sense is 'unconscious of his powers,' as Heyne takes it, or 'ignorant of life,' which would agree equally well with the context. Virgil however may well have contemplated both senses.

190.] Varro 2. 7 and Col. 6. 29 prescribe that a horse should be broken in for racing when he has completed his third year; and this is evidently what Virgil means. Wagn. however maintains that 'accesserit' would denote that the fourth year was finished, and accordingly reads 'acceperit' from the Rom. and another MS., as in E. 8. 39, "iam tum me acceperat annus." This however would only be the case if we connected 'tribus exactis' closely with 'accesserit,' whereas it is at least as natural to understand the former words abl. abs., and supply 'equo' to 'accesserit.' So Cic. Ep. ad Q. 1. 1 says, "annum tertium accessisse desiderio nostro et labori tuo," meaning that his brother has just been continued in office for a third year. Perhaps too Martyn may be right in pressing the meaning of 'aestas,' and supposing that the horse, being born in the spring, would only be entering his fourth year when he saw his fourth summer. 'Aestas' was restored by Heins. from some good MSS. (including the Rom. and Vat.) for 'aetas,' the use of which in the sense of 'annus' is doubtful. See A. 1. 267, 756, &c.

191.] 'Gyrum:' v. 115. 'Carpere gyrum,' like 'carpere campum.' The horse is to be taught his paces. 'Sonare' is not merely ornamental, as the ring of the hoof was esteemed a mark of its soundness. Germ. quotes Xenophon de Re Equestri, c. 1, *καὶ τῷ ψόφῳ δὲ φησι Σίμων δήλους εἶναι τοὺς εὐπόδας, καλῶς λέγων· ὥσπερ γὰρ κύμβαλον ψοφεῖ πρὸς τῷ δαπέδῳ ἡ κοίλη ὁπλή.*

193.] 'Laboranti similis' implies that he is not to follow his own bent, but to be trained. So Hor. 2 Od. 3. 11, "obliquo laborat Lympha fugax trepidare rivo," the stream not flowing straight on, but being forced to bend, like the horse here in the ring. 'Anhelanti similis' A. 5. 234; "indignanti similem similemque minanti" 8. 649.

194.] 'Then let him try his full speed.' 'Vocet,' challenge, more usually expressed by 'provocare,' or by something explanatory in the context, such as 'vocare in certamen.' Comp. A. 11. 442, "Solum Aeneas vocat: et vocet oro." 'Cursibus' is probably the instrumental abl., as in A. 12. 84, "anteirent cursibus auras," though it might possibly be the dat., as if it had been 'ad cursus vocet.' 'Provocet' was the reading before Heins., but Med. and Rom. have 'tum vocet,' which is much more forcible. 'Ceu liber habenis,' as if he were simply following his own will, contrasted with 'laboranti similis.' Keightley thinks there is a reference to the weight of the rider.

195.] 'Vestigia' may either be understood strictly, or as put for 'pedes.' See on E. 6. 58.

196.] This is a specimen of Virgil's similes, which, like those of Homer, when

Incubuit, Scythiaeque hiemes atque arida differt
Nubila; tum segetes altae campique natantes
Lenibus horrescunt flabris, summaeque sonorem
Dant silvae longique urguent ad litora fluctus;
Ille volat, simul arva fuga, simul aequora verrens.
Hic vel ad Elei metas et maxuma campi
Sudabit spatia, et spumas aget ore cruentas,

they extend to any length, are generally not constructed with much rhetorical or grammatical regularity, the description passing from the main point of the comparison into collateral details, which are strung together as co-ordinate sentences by particles of transition. Here accordingly the verb of which 'qualis' is the subject has to be supplied from the previous context, and the description then proceeds as if it were independent, even v. 201 not being intended as a grammatical apodosis, though designed to recal the reader to the real object of the simile. Comp. A. 1. 148 foll., where the structure is very similar to that of the present passage, though the comparison there is connected with the sentence that follows, not with that which goes before. The fabled Hyperboreans inhabited a sort of Elysium beyond the northern cold (Pind. P. 10. 47, Pliny 4. 12), but here and elsewhere the epithet is used to signify the most northerly countries that were then known. Strabo 1, C. 62 notes the two notions attached to the word, treating one as poetical, the other as matter of fact. 'Densus' with 'incubuit;' 'strong, with all his force as it were condensed and concentrated' (Keightley).

197.] 'The wind scatters the clouds and drives them before it.' "Venti vis .... nubila differt," Lucr. 1. 272. 'Arida' because it is a clear, sharp blast without rain (Wagn.). Comp. Sen. N. Q. 3. 28, "fluere assiduos imbres et non esse modum pluviis, suppressis Aquilonibus et flatu siccione;" Lucan 4. 50, "Pigro bruma gelu siccisque Aquilonibus haerens Aethere constricto pluvias in nube tenebat."

198.] Whether 'tum' is correlative to 'cum,' v. 196, or merely a particle of transition, as apparently in other similes (e.g. A. 11. 724., 12. 591), is doubtful. The parallel of A. 1. 148, 151, is in favour of the former; there however the sentence introduced by 'tum' constitutes the point of the comparison, which is not here the case. Perhaps it is safest to say that here 'tum' does not mean definitely either 'at that moment,' or 'next,' but denotes generally that the action which follows belongs to the same time as that which precedes. 'Campi natantes' is from Lucr., where it seems to mean the space overflowed with water (see 5. 488, where the formation of the sea is described, and 6. 267, where he is speaking of a deluge), from which it comes to be a periphrasis for the sea, like "campi liquentes," A. 6. 724. Comp. Lucr. 6. 1141, "Nam penitus veniens Aegypti finibus ortus ('morbus' Lachm.), Aera permensus multum camposque natantis, Incubuit tandem populo Pandionis omni" (speaking of the plague), the first line of which and the word 'incubuit' show that the passage was in Virgil's mind. Here accordingly the water must be meant, as Keightley rightly contends, remarking that Virgil may have had two conjoint similes of Homer in view, Il. 2. 144 foll.

199.] 'Lenibus flabris' marks the beginning of the gale. "Tarde primum clementi flamine pulsae (undae) Procedunt," Catull. 62 (64). 273, referred to by Keightley. 'Sonor' is a Lucretian word.

200.] "Resonantia longe Litora misceri, et nemorum increbescere murmur" occur among the prognostics of wind 1. 358. 'Longi fluctus,' long waves, which denotes the force of the winds, not, as Heyne renders it, "qui longe, e longinquo, veniunt" (Keightley).

201.] Comp. 4. 174, "Illi inter sese magna vi brachia tollunt In numerum, versantque tenaci forcipe ferrum;" A. 1. 153, "Ille regit dictis animos et pectora mulcet," where the simile is concluded similarly by a return to the original subject of it.

202.] 'Hinc,' the reading of the Med. a m. sec., Rom., and Vat., was preferred by Heyne, but Wagn. seems right in explaining 'hic' 'a horse like this.' The preceding simile, though its elaboration has but little to do with the horse, is supposed to have impressed the reader with his high qualities. 'Metas et maxuma campi spatia' seems to be a kind of hendiadys, as if it had been 'metas campi maxumis spatiis,' or, as it might have been expressed, 'ad metas per campum maxumis spatiis.'

203.] 'Sudabit' contains the notion of 'sudans ibit.' Forb. comp. Prop. 5. 1. 70, "Has meus ad metas sudet oportet equus,"

Belgica vel molli melius feret esseda collo.
Tum demum crassa magnum farragine corpus
Crescere iam domitis sinito: namque ante domandum
Ingentis tollent animos, prensique negabunt
Verbera lenta pati et duris parere lupatis.
Sed non ulla magis viris industria firmat,
Quam Venerem et caeci stimulos avertere amoris,
Sive boum sive est cui gratior usus equorum.
Atque ideo tauros procul atque in sola relegant
Pascua, post montem oppositum, et trans flumina lata;

evidently an imitation. 'Spatia,' l. 513. 'Spumas aget,' Lucr. 3. 488. 'Cruentas:' from the bit against which he pulls, showing his spirit (Keightley). So Aesch. Ag. 1067, πρὶν αἱματηρὸν ἐξαφρίζεσθαι μένος, a metaphor from a horse being broken in.

204.] The 'essedum' was the British war-chariot, mentioned repeatedly by Caesar (B. G. 4. 24, 33., 5. 16). This would be naturally transferred to the Belgae by Virgil, as it is to the Germans by Pers. 6. 47, and the poet may have thought it well to speak of the use of horses in war by the formidable enemies of Rome, instead of recurring to Homeric precedents. As however it had been introduced into Rome, and was used by the luxurious classes there in Virgil's time (Prop. 2. 1. 86., 3. 24. 5), it is a question whether Keightley is not right in supposing that he is speaking of the employment of high-bred horses to draw the carriages of the rich, ἄγαλμα τῆς ὑπερπλούτου χλιδῆς, as Aeschylus calls them. The previous mention of battle in conjunction with racing as the two chief objects for breeding a horse, is in favour of the former view; the words 'molli melius feret collo,' which seem to indicate a more luxurious alternative, countenance the latter. An imitation by Sil. 3. 337, "Aut molli pacata celer rapit esseda collo," also supports the latter, as he is speaking of the Asturian jennet, "parvus sonipes, nec Marti notus." The national epithet is used similarly in Prop. 2. 1. 86 (speaking of Maecenas), "Si te forte meo ducet via proxima busto, Esseda caelatis siste Britanna iugis." 'Bellica,' the reading of Med. a m. p. and three others, is less likely in any case. 'Feret' seems to refer to the wearing of the yoke on the neck and to drawing the car. If the war-chariot is meant, 'molli' must be taken of the easy management of a well-trained horse, with Serv., who well comp. A. 11. 622, "mollia colla reflectunt."

205.] 'Farrago' is explained by Festus as "id quod ex pluribus satis (spelt, barley, vetches, pulse) pabuli caussa datur iumentis," so called because the spelt predominated in the mixture. These crops were sown together, as appears from Varro 1. 31, who gives another orthography and etymology, "quod ferro caesa, ferrago dicta." It is called 'crassa' from its effects, as Pers. 3. 55 talks of 'grandi polenta.' 'Tum demum' is explained by 'iam domitis,' which Wagn. accordingly marks off by commas.

207.] 'Prensi:' "prensos domitare boves," 1. 285 note.

208.] 'Lenta,' a perpetual epithet. 'Lupatis:' "dicta lupata a lupinis dentibus, qui inaequales sunt," Serv. So λύκος is used in Greek, and 'lupus' by Ovid and Statius. Both 'lupatum' and 'lupatus' are found as substantives, and Hor. 1 Od. 8. 6 uses 'lupatis' as an epithet of 'frenis,' which, though perhaps a solitary instance, was doubtless the original function of the word.

209—241.] 'The chief danger to the strength both of bulls and horses is from the excess of the passion of love. Thus bulls have to be kept at a distance from the cows. Rivalries often arise among them; they will fight for the same heifer, and the beaten one will retire, and after a long interval, during which he has been practising and collecting his strength, return and renew the conflict.'

211.] 'Whether you prefer rearing bulls or horses.'

212.] The political word 'relegant' is in keeping with the language of the paragraph generally, where the bulls are spoken of in terms appropriate to men, and so invested with a kind of heroic dignity. So the horses, v. 163. There is also a special fitness in the word, as the essence of 'relegatio' was confinement to or exclusion from a particular place. Dict. A. 'Banishment.'

Aut intus clausos satura ad praesepia servant.
Carpit enim viris paulatim uritque videndo
Femina, nec nemorum patitur meminisse nec herbae.
Dulcibus illa quidem inlecebris et saepe superbos
Cornibus inter se subigit decernere amantis.
Pascitur in magna Sila formosa iuvenca:
Illi alternantes multa vi proelia miscent
Volneribus crebris; lavit ater corpora sanguis,
Versaque in obnixos urguentur cornua vasto
Cum gemitu; reboant silvaeque et longus Olympus.
Nec mos bellantis una stabulare; sed alter
Victus abit, longeque ignotis exsulat oris,
Multa gemens ignominiam plagasque superbi
Victoris, tum, quos amisit inultus, amores;
Et stabula adspectans regnis excessit avitis.

213.] The intervening hill excludes the view: the breadth of the stream prevents crossing.

214.] 'Satura,' to keep up their strength and divert them.

215.] "Caeco carpitur igne," A. 4. 2. 'Videndo:' see on E. 8. 71. Here it = 'visu,' 'by the sight of her.'

217.] 'Et,' even. 'Nay, they are often driven to fight with each other.'

219.] All the MSS. give 'silva,' *v* however being marked as if for omission in Med. 'Sila' is mentioned as a various reading by Serv., comparing A. 12. 715, where a fight between two bulls is described in a simile as taking place "ingenti sila summove Taburno," though he does not think it is needed. Heyne was the first to restore it, and there can be little doubt that he is right, as the specification is quite after Virgil's manner, and is particularly in place here, announcing as it were by a change of tone that a narrative description is going to begin. This is a sufficient vindication of the line itself against the objections of Heyne and Wagn., who wish it away; but we may also say with Keightley that it points a contrast between the heifer feeding unconcerned and the bulls fighting furiously for her love. For a similar contrast comp. E. 6. 52 foll. Perhaps Horace had this line in view, 1 Ep. 3. 36, "Pascitur in vestrum reditum votiva iuvenca."

220.] The language in A. 12. 720 foll. is very similar. The conflict there is not for a particular heifer, but for the sovereignty of the herd. The imitations in Ov. M. 8. 46 foll., Stat. Theb. 6. 864, while in their general detail agreeing rather with the passage in the Aeneid, represent the object of the combat as here. All of the passages seem to be modelled, those of the later poets especially, on the fight between Hercules and Achelous, Soph. Trach. 517 foll.

222.] ἦν δὲ μετώπων ὀλόεντα πλήγματα καὶ στόνος ἀμφοῖν, Soph. l. c.

223.] 'Longus,' though found only in Med. and a quotation in Macrob. Sat. 6. 4, was rightly restored by Burm. for the common reading 'magnus.' It is of course a translation of Homer's μακρὸς Ὄλυμπος: Virgil however, as Heyne remarks, merely means 'Olympus' as a synonym for heaven, so that 'longus' is to be explained by 'reboant.' In A. 7. 288 'ex aethere longo' refers to the length of the prospect.

224.] 'Stabulare,' intrans. like 'stabulor.' "Centauri in foribus stabulant," A. 6. 286. Varro 1. 21 uses the word actively. The elevation of the language leads Keightley to suggest that Virgil may have had in his mind the withdrawal into banishment of some defeated public man. Lucan 2. 601 foll. and Stat. Theb. 2. 323 foll., who imitate the passage, use the image as a simile for the retirement of their heroes, Pompey and Polynices.

227.] 'Amores,' of the beloved object, as in Catull. 43 (45). 1, "Acmen . . . suos amores."

228.] The action of this line of course precedes that of v. 225, which is marked by the change of tense. Thus Keightley is wrong in connecting 'amores' with 'adspectans,' as the use of 'tum' shows. With the image comp. E. 6. 80 (according to one

Ergo omni cura viris exercet, et inter
Dura iacet pernox instrato saxa cubili,
Frondibus hirsutis et carice pastus acuta,
Et temptat sese, atque irasci in cornua discit
Arboris obnixus trunco, ventosque lacessit
Ictibus, et sparsa ad pugnam proludit arena.
Post, ubi collectum robur viresque refectae,
Signa movet, praecepsque oblitum fertur in hostem;
Fluctus uti medio coepit cum albescere ponto
Longius, ex altoque sinum trahit; utque volutus

interpretation) and with 'regnis avitis' E. 1. 70. 'A wistful look at his stall, and the king has quitted his ancestral domain.'

230.] 'Pernox' is the reading of a few MSS. including perhaps the Pal., and of the Schol. on Juv. 7. 10, and is noticed by Philarg. and the Dresden Serv. 'Pernix,' the other reading, can only be supported by an appeal to the etymology, 'pernitor,' its usual sense being 'active,' not 'pertinacious,' and is less suited to the context, where 'iacet' and 'cubili' plead strongly for 'pernox.' 'Instrato' presents great difficulty. The frequent use of 'insterno' of spreading a couch, and the evident parallel of Lucr. 5. 987, "instrata cubilia fronde," are strongly in favour of making it a participle here, but we should then have to understand it 'spread on' (the rocks) not 'spread with,' which is the usual meaning of the word. If we could connect 'instrato saxa,' as Forcell. does, the objection would be obviated, and the passage would gain greatly in force; but this does not seem possible with 'inter dura' preceding. Thus there is some plausibility in the view of Germ., Heyne, and others, who make 'instratus' an adjective, as if it were 'non stratus.' Virgil must then be supposed to have wished to translate ἄστρωτος, which is applied both to the rough ground, Eur. H. F. 52, and to persons who sleep without a bed, Plato, Politicus 272 A. Wakef.'s proposal to connect 'instrato' with 'frondibus hirsutis' cannot be maintained.

231.] His fare is hard as well as his couch.

232.] "Irasci in cornua temptat," A. 12. 104, where the two next lines are repeated. The words are translated from Eur. Bacch. 732, ταῦροι ... εἰς κέρας θυμούμενοι, and are probably to be explained with Voss as if the bull were throwing his anger into his horns. So Ov. M. 8. 882, "viris in cornua sumo." But it is not easy to analyze the expression, or to be certain that Eur. and Virgil meant exactly the same thing: εἰς κέρας might be explained as denoting the object, εἰς μάχην κεράτων: 'in cornua' may be framed on the analogy of 'in speciem,' &c, as a sort of modal accusative, so that 'irasci in cornua' would virtually = 'irasci cornibus.'

233.] 'Obnixus,' butting, as in v. 222. 'Ventos:' so 'ventilare' is used of a fencer's flourishes (Lemaire).

234.] "Iam cornu petat et pedibus qui spargat arenam," E. 3. 87.

235.] 'Refectae' was restored by Heins. from Med. and other MSS. The old reading 'receptae' is to a slight degree supported by the imitations in Lucan and Statius above referred to.

236.] See on v. 212.

237.] Virgil shows his judgment by calling off the reader's attention to a simile instead of following the animals through a second encounter. The comparison is from Il. 4. 422 foll., where the thing to be illustrated is the march of the Greeks. It recurs in a briefer form A. 7. 528 foll., where the quarrel with the Italian rustics is swelling into a battle. Here probably the likeness is in the roar as well as in the rush of the water. With regard to the latter, two points are evidently meant to be noted,—the appearance in the distance and the final collision. 'Uti medio' Rom., 'ut in medio' Med. Wagn. prefers the former on the ground that the preposition is omitted by Virgil, when he uses 'medius' loosely, signifying 'in' rather than 'in the centre.'

238] I have followed Martyn in connecting 'longius' with the preceding line. To suppose with Heyne and Wagn. that 'que' couples 'ex alto' with 'longius' either involves an awkward asyndeton, or obliges us to make 'trahit' the apodosis, which can hardly be the case, as there seems to be no apodosis in the second divi-

Ad terras inmane sonat per saxa, neque ipso
Monte minor procumbit; at ima exaestuat unda
Verticibus, nigramque alte subiectat arenam.
Omne adeo genus in terris hominumque ferarumque,
Et genus aequoreum, pecudes, pictaeque volucres,
In furias ignemque ruunt. Amor omnibus idem.
Tempore non alio catulorum oblita leaena
Saevior erravit campis, nec funera volgo
Tam multa informes ursi stragemque dedere
Per silvas; tum saevus aper, tum pessima tigris;
Heu, male tum Libyae solis erratur in agris.
Nonne vides, ut tota tremor pertemptet equorum
Corpora, si tantum notas odor attulit auras?

sion of the comparison, 'utque ... arenam.' On the other hand Wagn. seems right in asserting on l. 142 that Virgil is not in the habit of joining 'que' with any but the first word in a clause, except where the first word is a preposition, or in the case of 'iamque' and 'namque.' 'Ex alto,' 'from the main sea,' answering to 'medio ponto.' "Omnis ab alto Frangitur inque sinus scindit sese unda reductos," A. 1. 160. 'Sinus' here is the curve of the wave, as in 4. 362. 'Trahit' expresses not only forward motion but the gradual increase of the 'sinus.' 'Utque' is parallel to 'uti.'

239.] 'Ipso monte:' the 'mons' being the whole of which the 'saxum' is a part. "Saxum, Haud partem exiguam montis," A. 10. 127. Here 'mons' is probably the crag against which the sea breaks. The same comparison occurs 4. 361, A. 1. 105.

241.] 'Subvectat' is found in Med., Rom., and other good MSS., but it does not suit the sense, being used of carrying freights, upheaving burdens, &c. 'Subiectat,' on the other hand, is supported by Lucr. 6. 700, "Saxaque subiectare, et arenae tollere nimbos," which Virgil plainly imitated. 'Arenam' is the sand at the bottom which the sea casts up, the κελαινὰν θῖνα καὶ δυσάνεμον, heaved up βυσσόθεν, of Soph. Ant. 590. Comp. A. 1. 107, "furit aestus arenis," where the same thing is described. 'Like a billow which begins to whiten far away in the mid sea, and draws up from the main its bellying curve; like it too, when, rolling to the shore, it roars terrific among the rocks, and bursts, in bulk as huge as their parent cliff, while the water below boils up in foaming eddies, and discharges from its depths the murky sand.'

242—283.] 'In fact, the maddening effects of passion are universal throughout animal nature, but none undergo so much as mares.'

242.] 'Adeo:' see on E. 4. 11.

243.] 'Pecudes, pictaeque volucres,' A. 4. 525. 'Pictae' is supposed by Forb. to be an imitation of 'variae volucres,' which occurs frequently in Lucr. (e. g. 2. 344, a passage not unlike this), but it may be doubted whether the epithet there has that meaning. 'Pecudes:' added because not included in 'ferarum' (see v. 480), though that word might easily be pressed so as to include all quadrupeds, as might 'pecudes' itself (A. 6. 728).

246.] The perfects are explained by 'non alio tempore.' See on l. 374. "Dare funera," A. 8. 571; "dare stragem," v. 556 below. 'Edere' is also used with both, A. 9. 526, so that the meaning is probably to put forth or produce.

247.] 'Informes,' on account of their size, as well as their appearance, great bulk being itself a deformity, as involving a departure from symmetry. So probably 'turpe,' v. 52.

248.] 'Pessima,' as 'malus' is used of serpents, vv. 416, 425.

249.] "Heu, male tum mitis defendet pampinus uvas," l. 448. 'Male erratur' like 'male creditur,' Hor. 2 S. 4. 21. 'Solis,' though grammatically belonging to 'agris,' really points to the traveller.

250.] 'Nonne vides,' l. 56. 'Pertemptat,' which is found in three MSS., would agree better with 'attulit,' and is supported by 'mittit' in the passage just referred to, where see note. 'Tremor pertemptat' occurs Lucr. 6. 287.

251.] Heyne remarks that we might rather have expected 'aurae odorem at-

Ac neque eos iam frena virum, neque verbera saeva,
Non scopuli rupesque cavae atque obiecta retardant
Flumina, correptosque unda torquentia montis.
Ipse ruit dentesque Sabellicus exacuit sus,
Et pede prosubigit terram, fricat arbore costas,
Atque hinc atque illinc humeros ad volnera durat.
Quid iuvenis, magnum cui versat in ossibus ignem

tulere.' As the scent comes with the gale, Virgil chooses to make it the bearer, not the borne, for the sake of variety.

252.] 'Iam' implies that the fury has risen beyond control. 'Virum,' because other than human obstacles are mentioned in the next verse. 'Verbera saeva' is questioned by Keightley, who remarks that no one would beat a run-away horse to stop him; so he suggests that either the horse is beaten in the stable to frighten him, or that Virgil wrote without any clear conception.

253.] Macrob., Sat. 6. 2, cites a line from Varius, which Virgil is supposed to have imitated, "Non amnes illum medii, non ardua tardant."

254.] I have restored 'correptosque,' as only one MS. omits the copulative. Its insertion is probably to be defended not by distinguishing between the breadth of a river and its violence as two kinds of obstacles, with Jahn and Ladewig, but by appealing to other instances where Virgil couples things not strictly co-ordinate, as A. 2. 86, "comitem et consanguinitate propinquum . . . misit;" 12. 305, "Pastorem primaque acie per tela ruentem." 'Torquentia montis' is a heightening of the picture of Lucr. 1. 288, "volvitque sub undis Grandia saxa." 'Unda' may be connected with either 'correptos' or 'torquentia.'

255.] The wild boar has been already named v. 248, so Serv. and others have supposed that Virgil here means the tame one, which they think explains the force of 'ipse.' Ladewig quotes Varro 2. 1, from which it would appear that the name 'sus' was restricted by some to the tame sort. But the dignity of the language would pass into burlesque if applied to the domestic swine, and the facts mentioned here agree with Aristotle's description of the wild boar, H. A. 6. 17. 'Ipse' is apparently meant to prepare the reader for something exalted, and the monosyllabic ending (comp. Lucr. 5. 25, "horrens Arcadius sus") is doubtless intended to be in keeping. 'Sabellicus' too has a similar object, recalling the woods and mountains of Samnium.

256.] 'Prosubigit:' a rare word, used by Val. Fl. 4. 288, of the Cyclops forging the thunderbolt, and by Prudentius, *περὶ στεφ.* 3. 129, in the same sense as here, with 'pede.' 'Subigere' is frequently used of breaking up land (1. 125., 2. 50), and this may be the reference here, with the addition of 'pro' to denote the forward action of the feet, as in 'proculco,' 'protero.' Serv. says, "fodit, et pedibus impellit alternis." 'Arbore' may be either the instrumental or the local ablative. Aristot. l. c. speaks of boars as *πρὸς ἀλλήλους μὲν ποιοῦντες μάχας θαυμαστὰς θωρακίζοντες ἑαυτοὺς καὶ ποιοῦντες τὸ δέρμα ὡς παχύτατον ἐκ παρασκευῆς, πρὸς τὰ δένδρα διατρίβοντες καὶ τῷ πηλῷ μολύνοντες πολλάκις καὶ ξηραίνοντες ἑαυτούς.*

257.] If 'atque . . atque' are for 'et . . et,' as in E. 5. 23, we had better connect 'atque . . illinc' with what goes before, and read 'humerosque' with the Rom. and many other MSS. But 'hinc atque illinc' would be feeble if understood of the boar's rubbing himself backwards and forwards, or against more trees than one; while in connexion with 'durat' they answer to 'arbore' in the previous line, being intended no doubt to indicate his rolling himself in the mud. On the whole then it seems best to take the first 'atque' as coupling 'durat' with the other verbs, and read 'humeros' with Med. and some other copies.

258.] He glances at the story of Leander to show what love can make men do. Martyn remarks on the judgment which leads him to avoid mentioning it expressly, thereby representing the action as what the whole species would do. 'Versat' merely expresses the motion within, as probably in 4. 83, "Ingentis animos angusto in pectore versant." Some such verb as 'facit' is probably to be understood with 'quid,' as also in v. 264. Comp. Hor. 1 Ep. 2. 10, "Quid Paris? ut salvus regnet vivatque beatus Cogi posse negat." We should say, 'What of the youth whose marrow the fierceness of love has turned to flame?'

Durus amor? Nempe abruptis turbata procellis
Nocte natat caeca serus freta; quem super ingens
Porta tonat caeli, et scopulis inlisa reclamant
Aequora; nec miseri possunt revocare parentes,
Nec moritura super crudeli funere virgo.
Quid lynces Bacchi variae et genus acre luporum
Atque canum? quid, quae inbelles dant proelia cervi?
Scilicet ante omnis furor est insignis equarum;
Et mentem Venus ipsa dedit, quo tempore Glauci
Potniades malis membra absumpsere quadrigae.
Illas ducit amor trans Gargara transque sonantem
Ascanium; superant montis et flumina tranant.

259.] 'Abruptis,' as Heyne remarks, has the force of 'abrumpentibus,' like 'mare proruptum,' A. 1. 245.

261.] The gates of the sky are mentioned by Homer, Il. 5. 749., 8. 393 foll., and by Ennius, Epigr. 10. It is even asserted by Columna that a fragment of an anonymous grammarian quotes the words "Quem super ingens Porta tonat caeli," as from Ennius; and Vahlen accordingly inserts them in the Annals (v. 595). Whether any distinct image is intended by mentioning them here in connexion with thunder, is not clear. Perhaps he may have meant that the gates are opened to let out the storm, and that the noise of their turning on their hinges is the thunder. Comp. 1. 371, "Eurique Zephyrique tonat domus." 'Reclamant' is commonly taken as if it merely meant 'to rebellow;' but it is perhaps more poetical with Martyn to explain it by, 'revocare' in the next line, which is its more usual sense, the violence of the waters warning him to desist.

262.] Leander is warned by the thought of his parents, who would call him back in agony if they knew his danger. This explanation seems established by the next line, as Hero in reality, so far from calling him back, was probably waiting for him.

263.] 'Crudeli funere' with 'moritura,' as A. 4. 308 shows. 'Super' may either mean 'thereupon,' or literally, 'on his body,' as Ladewig explains it: comp. Musaeus 440, *καὶ δ' Ἡρὼ τέθνηκεν ἐπ' ὀλλυμένῳ παρακοίτῃ*. To understand it as = 'insuper' seems scarcely so good, though the thought of Hero would be a stronger appeal than the thought of his parents.

264.] Lynxes, like tigers (A. 6. 805), drew the car of Bacchus, Ov. M. 4. 24. 'Variae,' like 'maculosae,' the epithet of the lynx, A. 1. 323. Lucr. 5. 862 has "genus acre leonum."

265.] 'Dant proelia:' 'edere proelia' occurs Lucr. 2. 118, Livy 25. 38. Compare our expressions 'to give battle' and 'to show fight,' the latter of which answers more nearly to the sense here.

266.] 'Scilicet' is apparently explained by 'quid' in the two previous lines. He has been hurrying on, and now he gives his reason for doing so—the fact that it is on the fury of the mares that there is most need to dwell. 'Ante omnes:' Keightley understands 'furores,' but it seems simpler to suppose 'above all animals' to be put for 'above the fury of all animals.'

267.] He chooses a mythological story as typical of what mares do, not apparently as supplying a mythical account of the origin of their fury. 'Mentem dedit' seems equivalent to 'dant animos,' A. 7. 383. Venus is said to have inspired them. If we press the sense of 'mens,' we may explain it by what follows—the purpose with which they fell on their master. For the story see Dict. B.

268.] 'Quadrigae' seems properly to mean the horses rather than the car. See Forcell.

269.] 'Illas:' 'equas.' He returns to the general description, though he still localizes. 'Gargara,' 1. 102.

270.] 'Ascanius' is a river flowing out of a lake of the same name in Bithynia. Strabo 14, C. 681. The introduction of the general after the particular, 'montis et flumina' after Gargarus and Ascanius, is perhaps rather weak, but the stress is possibly to be laid on the verbs 'superant' and 'tranant,' the accusatives meaning little more than 'illa' and 'hunc.' The picture is from Lucr. 1. 14, "Inde ferae pecudes persultant pabula laeta Et rapidos tranant amnis."

Continuoque avidis ubi subdita flamma medullis:—
Vere magis, quia vere calor redit ossibus—illae
Ore omnes versae in Zephyrum stant rupibus altis,
Exceptantque levis auras, et saepe sine ullis
Coniugiis vento gravidae—mirabile dictu—
Saxa per et scopulos et depressas convallis
Diffugiunt, non, Eure, tuos, neque Solis ad ortus,
In Borean Caurumque, aut unde nigerrimus Auster

271.] 'Continuo,' closely with 'ubi.' He is now speaking of a different effect of passion. Keightley takes it 'all at once, after having run themselves out of breath.' 'Subdita' gives the image of a fire kindled from beneath. 'Avidis' may either be a general epithet of passion or denote the greediness with which they catch the flame.

272.] See 2. 323 foll. "Calor ossa reliquit," A. 3. 308.

273.] Med. has 'ad Zephyrum,' the preposition having been omitted in transcription and inserted above; and this Wagn. rightly supposes to be the cause of the error, which has crept into another MS., and one of Columella (6. 27, where this passage is quoted). For the specification of the west wind see next note.

275.] The theory of the impregnation of mares by the wind (ἐξανεμοῦσθαι) was general among the ancients. It is supposed to be indicated by the mythological stories of horses generated by Zephyrus or Boreas, and inheriting their swiftness (Il. 16, 150., 20. 222, in the former of which passages the mother, the Harpy Podarge, is feeding by the ocean, the home of the wind). Aristot., H. A. 6. 19, fixes it to Crete, Varro, 2. 1, to the neighbourhood of Lisbon, and Columella, l. c., himself a Spaniard by birth, speaks of the phenomenon as of frequent occurrence "in Sacro Monte Hispaniae, qui procurrit in occidentem iuxta Oceanum." The two latter add that foals so conceived do not live beyond three years. Wind-eggs were supposed to be produced in the same manner, Varro l. c. Comp. Aristoph. Birds 695, where the egg produced by Night without a father is called ὑπηνέμιον.

276.] A spondaic termination generally expresses slowness and majesty: here it is evidently meant to indicate the contrary. Voss comp. Il. 4. 74, βῆ δὲ κατ' Οὐλύμποιο καρήνων ἀΐξασα: 10. 359, φευγέμεναι· τοὶ δ' αἶψα διώκειν ὡρμήθησαν, and so Catull. 63 (65). 23, "Atque illud prono praeceps agitur decursu." The number of syllables in a spondaic line is smaller than in a dactylic (a fact similar to that noticed long ago by Johnson in reference to imitative rhythm in English poetry), and where the notion of rapidity has been already conveyed to the mind, the balanced equality of two long syllables may perhaps be best adapted, as Voss thinks, to leave an impression of continuous smoothness. Judging merely by the ear, we might say that the change of metre here expresses the motion downwards, as in the first passage from Homer, and that from Catullus.

277.] Aristot. l. c. says of the mares so impregnated, θέουσι δὲ οὔτε πρὸς ἕω, οὔτε πρὸς δυσμάς, ἀλλὰ πρὸς ἄρκτον ἢ νότον. With this the words of Virgil cannot be made exactly to agree, whether we understand him to mean that they run not to the east nor to the north or south, with Martyn and Keightley, or not to the east, but to the north or south, with Heyne and other editors. The latter interpretation may appear preferable, as only differing from Aristotle by the omission of the west; but that difference is a most important one, as it would appear from v. 273 that Virgil certainly did not mean to exclude the west (unless we understand 'rupibus altis' of westerly cliffs overhanging the sea), so that on that point at any rate they must be considered as directly at issue. Either then we must suppose that Virgil wished to combine Aristotle's statement with that of others, who make the west wind that from which the conception generally takes place, or that he followed an entirely different authority, who, writing, as Martyn suggests, about some place where the nearest sea lay to the west, such as the parts about Lisbon (see on v. 276), spoke of the mares as only running westward, while Aristotle, writing about Crete, as naturally made them run north and south, in which directions the sea lies nearest. The language does not enable us to decide either way. 'Tuos ad ortus,' as the east is called 'Euri domus' l. 371.

278.] 'Caurus' or 'Corus' is N.W. according to Pliny 18. 34, with whom Virgil's

Nascitur et pluvio contristat frigore caelum.
Hic demum, hippomanes vero quod nomine dicunt
Pastores, lentum destillat ab inguine virus;
Hippomanes, quod saepe malae legere novercae,
Miscueruntque herbas et non innoxia verba.
Sed fugit interea, fugit inreparabile tempus,
Singula dum capti circumvectamur amore.
Hoc satis armentis: superat pars altera curae,
Lanigeros agitare greges hirtasque capellas.
Hic labor; hinc laudem fortes sperate coloni.
Nec sum animi dubius, verbis ea vincere magnum
Quam sit, et angustis hunc addere rebus honorem;
Sed me Parnasi deserta per ardua dulcis
Raptat amor; iuvat ire iugis, qua nulla priorum
Castaliam molli devertitur orbita clivo.

description elsewhere (v. 356, A. 5. 126) agrees. Gell. 2. 22 makes it s.w. 'Nigerrimus Auster:' "Turbidus imber aquis densisque nigerrimus Austris," A. 5. 696.

279.] "Nascitur, et laevo contristat lumine caelum," A. 10. 275.

280.] 'Hic,' 'upon this,' 'under' 'these circumstances.' The old reading before Heins. was 'hinc.' 'Vero nomine' is explained to mean that this is the true hippomanes, as distinguished from two other things that went by the name, the supposed tubercle on the forehead of a young foal, mentioned A. 4. 515, and a plant used in incantations, Theocr. 2. 48. But it need mean no more than that the hippomanes is rightly called, ἐπώνυμος.

283.] Repeated from 2. 129.

284—294.] 'But I dwell too long on horses and cows; I must sing of sheep and goats, a difficult subject to treat poetically, but the enthusiasm of an untouched theme carries me on.'

284.] 'Inreparabile tempus,' A. 10. 467.

285.] 'Circumvectamur' may either be an image from chariot-driving, as just below, v. 291, or from sailing, as in 2. 41 foll. 'Capti amore,' E. 6. 10.

286.] 'Armentis' includes horses (A. 3. 540., 11. 494) as well as oxen. Varro derives it from 'aro,' Festus and Serv. from 'arma,' animals useful in war, "ut scutis boum coria (!), equi praelio."

287.] 'Agitare' looks almost like a play on the word, intended to apply both to the breeder and to the agricultural poet. If it must be confined to one, it will be to the former, as the next line shows. The word means 'to occupy one's self with.'

288.] As usual, he does not extenuate the difficulty, but tells them that they can cope with it, and points to the glory. See on 1. 63., 2. 37. He goes on to say that his own feeling is the same: he knows the effort needed, but yearns for the exertion and looks to the reward.

289.] This and the four following lines are a brief imitation of Lucr. 1. 921 foll., and in part of vv. 136 foll. of the same book (see also 5. 97 foll.). 'Animi dubius' is from the Lucretian 'animi fallit,' which doubtless he thought too bold an expression, as in A. 4. 96, where he copies the phrase, he changes 'animi' into 'adeo.' 'Vincere verbis' is also from Lucr. (5. 735), who however has a different meaning, 'to prove,' whereas Virgil must mean to triumph over the difficulties of the subject, with some such reference as in v. 9.

290.] 'Hunc,' for which one MS. has 'hinc,' as Burm. wished to read, means 'this honour which I have in my mind,' as it were δεικτικῶς, the honour I have to confer as a poet.

291.] "Avia Pieridum peragro loca," Lucr. 1. 926.

292.] "Iuvat integros accedere fontis . . . meo capiti petere inde coronam, Unde prius nulli velarunt tempora Musae," Lucr. l. c.

293.] 'Molli clivo,' E. 9. 8, here of the slope which leads down to the Castalian spring. In both passages there is a contrast, more or less distinct, between 'iugum' and 'mollis clivus.' 'Devertitur' seemingly has its ordinary sense of turning aside. Virgil gets to the spring, not by the re-

Nunc, veneranda Pales, magno nunc ore sonandum.
Incipiens stabulis edico in mollibus herbam
Carpere ovis, dum mox frondosa reducitur aestas,
Et multa duram stipula felicumque maniplis
Sternere subter humum, glacies ne frigida laedat
Molle pecus, scabiemque ferat turpisque podagras.
Post hinc digressus iubeo frondentia capris
Arbuta sufficere et fluvios praebere recentis,
Et stabula a ventis hiberno opponere soli
Ad medium conversa diem, cum frigidus olim
Iam cadit extremoque inrorat Aquarius anno.
Haec quoque non cura nobis leviore tuenda.

gular road, but by a bye-path of his own making. This assertion of originality is the common boast of the Roman poets, who constantly claim honours for having been the first to imitate Grecian subjects.

294–321.] 'Through the winter months the sheep should be kept in sheds, well laid with straw and fern. The goats should have arbutes and fresh water, and their cotes should face the south. They require and deserve as much care at these times as sheep; hair is not so valuable as wool, but it has its use; and besides, they are more prolific and give more milk: generally too they need less tendance—another reason for not grudging it when wanted.'

294.] 'Awake a louder and a loftier strain.' Dignity must be lent to the subject, so he implores Pales to give it. Such invocations are common where the task is supposed to increase in difficulty, e. g. A. 7. 37, before the description of the war in Italy, ib. 640, before the catalogue of the Italian forces, after the manner of Homer. Here it is perhaps open to the objection that a deliberate exaggeration is intended, the exaltation of what is naturally mean, not the treatment of things unusually noble in language transcending the poet's ordinary powers. It matters little whether the line be made the end of the foregoing paragraph or the opening of the present. With 'magno ore sonandum' Forb. comp. Hor. 1 S. 4. 43, "os Magna sonaturum," one of the qualifications of the poet—probably an imitation of Virgil.

295.] 'Incipiens ... edico' looks like an allusion to the edict made by the praetors on entering office, as Keightley observes, remarking also that the language in general seems to be that of a proprietor going round his estate (Cato 2). The line may also remind us of A. 10. 258, "Principio sociis edicit, signa sequantur." 'Mollibus' seems generally to denote comfort, including the requisites mentioned v. 297, but not them only. So the foliage of summer is mentioned, in the next line, as the thing for which the shepherd must provide a substitute. 'Herbam:' Col. (7. 3) recommends elm or ash leaves, beans, vetches, &c.

296.] 'Mox' seems to denote that they will not have to remain long in the sheds. "The cold weather, we must recollect, does not begin in the south of Italy till towards the end of December" (Keightley). 'Aestas' includes all the warmer months, as 'hiemps' the colder.

297.] Cato 5, Varro 2. 2, Col. 7. 3.

299.] 'Turpis podagras,' probably the 'clavi,' a name given to two kinds of disease in the feet of sheep, Col. 7. 5.

300.] 'Digressus:' as if he were actually moving to another part of his farm (Keight.).

302.] Col. (7. 3) says that sheep-cotes ought to look to the south, and from ib. 6 it seems probable that he would extend the remark to goats. Varro (2. 2. 3) prefers the east for both.

303.] Aquarius sets in February, which with the Romans would be close on the end of the natural year. 'Frigidus' and 'cadit' seem to refer to the sign, 'inrorat' to the supposed figure in the zodiac. 'Sprinkling the skirts of the departing year.' 'Cum olim' seems equivalent to 'olim cum,' for which see on 2. 403.

305.] It is difficult to decide between 'hae ... tuendae,' the reading of some MSS. and Philarg., and 'haec ... tuenda,' the reading of most copies, including Med. The former is simpler, and its deficiency in external authority is to a certain extent supplied by Rom. and Vat., which have 'haec ... tuendae,' the former word having perhaps been changed in transcription by

Nec minor usus erit, quamvis Milesia magno
Vellera mutentur Tyrios incocta rubores:
Densior hinc suboles, hinc largi copia lactis;
Quam magis exhausto spumaverit ubere mulctra,
Laeta magis pressis manabunt flumina mammis.
Nec minus interea barbas incanaque menta
Cinyphii tondent hirci saetasque comantis
Usum in castrorum et miseris velamina nautis.
Pascuntur vero silvas et summa Lycaei,
Horrentisque rubos et amantis ardua dumos;
Atque ipsae memores redeunt in tecta, suosque
Ducunt, et gravido superant vix ubere limen.
Ergo omni studio glaciem ventosque nivalis,

the proximity of the similar sound of *q*. But the latter can be explained without difficulty, 'haec' being understood not of the goats, as Serv. thinks, but of the 'stabula,' which are mentioned, either as including their inmates, or with reference to the provisions for their comfort already enjoined in the case of the sheep. Adopting this, I have followed Wund. in connecting the line with what goes before (comp. Hor. 2 S. 2. 68), "unctam Convivis praebebit aquam; vitium hoc quoque magnum"), though it has also a reference to what follows.

306.] 'High as is the price that wool fetches when dyed.' The introduction of 'quamvis' with an exception expressed in special, not in general language, is like 1. 38, 39, "Quamvis Elysios miretur Graecia campos, Nec repetita sequi curet Proserpina matrem." 'Milesia vellera,' 4. 334, mentioned among the best by Col. 7. 2, ranked third after the Apulian and Graeco-Italian, by Pliny 8. 48.

308.] The recommendations of the goat enumerated in this and the following lines are summed up Geop. 18. 9, *διδυμοτοκεῖ δὲ ὡς ἐπὶ πολύ, καὶ τρέφει τὰ γεννώμενα, καὶ προσόδους δίδωσιν οὐκ ὀλίγας, τὰς ἀπὸ γάλακτος καὶ τυροῦ καὶ κρέως, πρὸς δὲ τούτοις τὰς ἀπὸ τῆς τριχός.* Goats occasionally bear three, Col. 7. 6. 'Copia lactis,' E. 1. 82.

309.] Some MSS. have 'quo:' 'quam' however is the reading of the best MSS., and sufficiently supported by A. 7. 787, 788, where 'tam magis . . . quam magis' occurs, and by Lucr. 6. 460, "quam magis . . . tanto magis." The meaning is, as 'exhausto' shows, the fuller the pails after one milking, the more will be yielded by the next.

310.] For 'flumina' many MSS. give 'ubera,' which is acknowledged by Philarg., and preferred by some of the earlier editors.

311.] 'Incanaque menta,' A. 6. 809.

312.] 'Tondent,' 'men clip,' like 'inurunt,' v. 158. This seems better than to separate 'Cinyphii' from 'hirci,' making it the nominative plural, or to suppose that the goats are said to clip their own beards because they surrender them to the shears. The latter view, though slightly supported by 'barbas,' is rather discountenanced by the use of 'pascuntur,' v. 314, of the goats generally. The river Cinyps, in Libya, is mentioned by Hdt. 4. 175, 198; its goats are alluded to by Martial 8. 51. 11., 14. 140; the use to which their hair was put by Sil. 3. 276.

313.] For these hair-cloths, called 'cilicia,' see Dict. A. s. v. 'Nautis:' "capra pilos ministrat ad usum nauticum," Varro 2. 11.

314.] 'Pascuntur' is constructed with an accusative, as being equivalent to a transitive verb. So 'depascitur,' v. 458. 'Lycaei' (E. 10. 15), another instance of specification for the sake of dignity.

315.] "Amantis litora myrtos," 4. 124.

316.] "Ipsae lacte domum referent distenta capellae Ubera," E. 4. 21, which however seems mentioned there as a wonder, not as a part of the ordinary course of nature. 'Suos,' their young.

317.] The pause after the first foot expresses the slowness of their approach with their burden of milk.

318.] 'Omni studio' contains the notion of 'eo magis,' the natural correlative of 'quo minor.'

Quo minor est illis curae mortalis egestas,
Avertes, victumque feres et virgea laetus
Pabula, nec tota claudes faenilia bruma.
At vero Zephyris cum laeta vocantibus aestas
In saltus utrumque gregem atque in pascua mittet,
Luciferi primo cum sidere frigida rura
Carpamus, dum mane novum, dum gramina canent,
Et ros in tenera pecori gratissimus herba.
Inde, ubi quarta sitim caeli collegerit hora
Et cantu querulae rumpent arbusta cicadae,
Ad puteos aut alta greges ad stagna iubeto
Currentem ilignis potare canalibus undam;
Aestibus at mediis umbrosam exquirere vallem,
Sicubi magna Iovis antiquo robore quercus
Ingentis tendat ramos, aut sicubi nigrum
Ilicibus crebris sacra nemus accubet umbra;
Tum tenuis dare rursus aquas, et pascere rursus
Solis ad occasum, cum frigidus aera vesper

319.] 'Curae mortalis' = 'curae mortalium,' like 'mortalia corda,' 1. 123; 'mortales visus,' A. 2. 605; 'mortali sermone,' Lucr. 5. 121. Some MSS. have 'minus,' which was the old reading.

320.] 'Virgea pabula,' the arbutes mentioned v. 301. 'Laetus' seems rightly explained by Wagn. as = 'largus,' the epithet belonging rather to the gift than to the giver.

321.] 'Let them have good store of hay the winter through.'

322—338.] 'In summer let them graze early in the morning; as the heat comes on, take them to water; at midday let them rest in the shade, and in the cool of the evening graze again.'

323.] 'Utrumque gregem,' sheep and goats. 'Mittet' is the reading of Med. a m. pr., and of some copies mentioned by Ursinus, and is clearly right. The rest have 'mittes' or 'mittas.'

324.] "Aestate . . . cum prima luce exeunt pastum, propterea quod tunc herba roscida meridianam, quae aridior est, iucunditate praestat," Varro 2. 2. The present passage is partially repeated from E. 8. 14, where Damon invokes Lucifer.

325.] It is a question whether 'carpamus' means 'let us haste along,' like 'carpere prata,' v. 142; 'carpere gyrum' v. 191, or 'let us graze,' the shepherd being identified with his flock.

326.] "Battening our flocks with the fresh dews of morn," Milton, Lycidas.

327.] 'Caeli' with 'hora,' like 'caeli menses' 1. 335, 'caeli tempore' 4. 100. 'Sitim collegerat' is used of becoming thirsty, Ov. M. 5. 446, like 'frigus colligere,' of catching cold, so that the sense of thirst is here attributed to the time of day.

328.] Comp. E. 2. 13. With 'rumpent arbusta' Serv. comp. "assiduo ruptae lectore columnae," Juv. 1. 12. For the change from 'collegerit' to 'rumpent' see on 4. 282.

330.] 'Currentem ilignis canalibus,' made to run in troughs, into which the water was poured. 'Ilignis:' 'iligneis,' the more ordinary form. Hor. 2 S. 4. 40, "iligna nutritus glande."

331.] 'Exquirere,' as if the sheep were to search for it themselves, the precept being really addressed to the shepherd.

332.] "Annoso . . . robore quercum," A. 4. 441.

334.] 'Ilicibus crebris' with 'nigrum,' 'sacra umbra' with 'nemus.' 'Accubet' rather than 'adstet,' as applying to the resting of the shadow on the ground, like 'procubet umbra,' &c., v. 145 (Taubmann, referring to Turnebus 5. 4). 'Where the grove, black with countless ilexes, reposes nigh in hallowed shadow.'

335.] 'Tenuis' seems here a perpetual epithet of water, as of air, expressing its penetrating power. See on 1. 92, and comp. 4. 410. Others understand it of water from a little stream.

Temperat, et saltus reficit iam roscida luna,
Litoraque alcyonen resonant, acalanthida dumi.
Quid tibi pastores Libyae, quid pascua versu
Prosequar, et raris habitata mapalia tectis? 340
Saepe diem noctemque et totum ex ordine mensem
Pascitur itque pecus longa in deserta sine ullis
Hospitiis: tantum campi iacet. Omnia secum
Armentarius Afer agit, tectumque Laremque

336.] 'Temperat aera' like 'temperat arva' 1. 110, where the sense of the word is further defined by 'arentia,' denoting the thing to be relieved, as it is here by 'frigidus,' denoting the relief to be given.

337.] 'Iam roscida,' beginning to drop dew. The moon was called 'roriflua' and 'roris mater.' For the general sense comp. 2. 202.

338.] 'Resonant alcyonen, acalanthida:' a bolder variety for 'resonant cantum alcyones, acalanthidos.' For the 'alcyones' on the coast comp. 1. 398. 'Acalanthis' or 'acanthis' is the Greek name for the goldfinch or thistle-finch, in Latin 'carduelis,' because it lives among thorns and eats the seeds of thistles. The form ἀκαλανθίς would seem to point to ἀκάλανθος or ἀκάλανθα as a cognate of ἄκανθος or ἄκανθα, the latter being derived from ἄκη, with Passow, the former from some connected word, ἄκαλος or ἀκάλη. The old reading here was 'et acanthida,' but though 'acalanthida' is more or less corrupted in some of the MSS., none of them support 'et.'

339—383.] 'As an instance where summer-grazing is carried to the utmost, I might tell of shepherd life in Africa. There in those vast plains the cattle feed day and night from month to month, and the herdsman carries all his chattels with him, like a Roman soldier on march. The opposite extreme is in Scythia, where there is no grazing, and the cattle are always shut up. Ice and snow is there all the year round; day and night are alike; all liquids freeze; sudden snow-storms kill the cattle; deer are not hunted, but butchered in the ice; the natives live under-ground by the fire, playing and drinking.'

339.] By the 'pastores Libyae' are probably meant the Numidians, with whom the notion of nomadic life was peculiarly identified.

340.] The 'mapalia' or 'magalia,' which appear to differ only in quantity, are defined by Cato, as quoted by Fest. and by Serv. on A. 1. 421, "quasi cohortes rotundae," referring to the 'cohortes villaticae,' in which the live-stock, &c., were kept (Dict. A. 'Villa'). These 'cohortes' were made up 'ex pluribus tectis' (Varro L. L. 4. 16), having various sheds or other buildings round them. Thus the 'mapalia' would seem to have been a camp or settlement, consisting of various tents or huts, here called 'tecta,' which would naturally be scattered, 'rara' (Keightley well comp. A. 8. 98), owing to the thinness of the population and the extent of the country, and easily moveable. Shaw (Travels, pp. 220 foll. ed. 1757) gives a full account of these encampments or 'dou-wars,' which he says consist of a greater or less number of tents (he had seen from 3 to 300), usually placed in a circle. This agrees with A. 1. 421., 4. 259. 'Mapalia' seems also to have been used for the tents themselves (Sall. Jug. 18, and perhaps Pliny 5. 3, Val. Fl. 2. 460, where 'mapale' is used in sing.), which according to Sall. were oblong, and shaped like the keels of boats, as they appear to be in the present day (Shaw, l. c., Hay's Western Barbary, p. 25, quoted by Keightley).

341.] The elder Scaliger, a great Virgilian enthusiast, declares (Poet. 5. 16) that Apollo himself could produce nothing superior to these verses.

343.] 'Hospitiis' seems to denote fixed dwellings, where they could be received at their journey's end, as distinct from what the herdsmen carry with them. 'Tantum campi iacet' accounts for the absence of 'hospitia,' and for the continuous journeying. 'Omnia secum agit:' the same practice seems to have prevailed on a smaller scale in Italy. "Contra illi in saltibus qui pascuntur (pascunt?) et a tectis absunt longe, portant secum crates aut retia, quibus cohortes in solitudine faciant, ceteraque utensilia," Varro 2. 2. Possibly Virgil may intend his illustration to convey an indirect precept to the Italian shepherd.

344.] 'His roof and his home.' Sil. 2. 441 foll., imitating this passage, enumerates among the baggage of the Nomad, "tectumque focique In silicis venis."

Armaque Amyclaeumque canem Cressamque pharetram;
Non secus ac patriis acer Romanus in armis
Iniusto sub fasce viam cum carpit, et hosti
Ante exspectatum positis stat in agmine castris.
At non, qua Scythiae gentes Maeotiaque unda,
Turbidus et torquens flaventis Hister arenas,
Quaque redit medium Rhodope porrecta sub axem.
Illic clausa tenent stabulis armenta, nec ullae
Aut herbae campo adparent aut arbore frondes;
Sed iacet aggeribus niveis informis et alto
Terra gelu late, septemque adsurgit in ulnas.
Semper hiemps, semper spirantes frigora cauri.
Tum sol pallentis haud umquam discutit umbras,
Nec cum invectus equis altum petit aethera, nec cum
Praecipitem Oceani rubro lavit aequore currum.
Concrescunt subitae currenti in flumine crustae,
Undaque iam tergo ferratos sustinet orbis,
Puppibus illa prius, patulis nunc hospita plaustris;

345.] 'The Spartan dog and the Cretan quiver' are rather unseasonable reminiscences, like those in E. 10. 59, as the Numidian was not likely to be equipped with any thing foreign.

346.] 'Patriis' seems to refer to the manner of campaigning rather than to the actual armour.

347.] 'Iniusto' of excess, like 'iniquo pondere,' 1. 164. The Roman soldier, besides his armour, had to carry provisions, palisades for the camp, &c. (Cic. Tusc. 2. 16), altogether amounting to 60lb., according to Vegetius 1. 19. 'Carpit' implies haste, as the next line shows.

348.] 'Ante exspectatum' occurs again Ov. M. 4. 790., 8. 5, Sen. Ep. 114, &c. (Forb.) So we find 'exspectato maturius.' Unacquaintance with the phrase seems to have led to the various reading 'hostem,' which is found in Med. a m. pr. and some others. Keightley seems right in saying that 'in agmine' ought strictly to have been 'in acie.' There may be some rhetorical point in the catachresis, to show the rapidity with which the line of march is exchanged for line of battle.

349.] 'At non:' 'but things are not so,' or, 'but this comparison does not hold good, where' &c. The ellipse occurs 4. 530, A. 4. 529: in the latter place however it can be supplied at once from the words of the context. The geography is vague, as usual when he speaks of countries out of the ordinary beat. 'Maeotia tellus' is mentioned A. 6. 799 as an extreme point. The old reading was 'Maeotica.'

350.] 'Turbidus' closely connected with 'torquens,' which it qualifies (Wagn. and Wund.). 'Hister,' 2. 497.

351.] 'Redit' expresses the form of the mountain, stretching first to the east and then to the north (Serv.). For the exaggeration which places Thrace in the extreme north see 4. 517.

354.] 'Informis,' shapeless, like Chaos; comp. E. 6. 36 note.

355.] The earth is said to rise, because its height is increased by the ice and snow.

357.] 'Tum' seems here merely to mark the transition, 'Nay, the sun,' &c. This and the two following lines are imitated from Hom. Od. 11. 15 foll., where the atmosphere of the Cimmerians is similarly described. Similar imitations occur Ov. M. 11. 592, Pseudo-Tibull. 4. 1. 65. 'Pallentis umbras,' A. 4. 26, opposed here to the rosy brightness of the sun, 'rubro,' v. 359.

360.] Thomson's lines (Winter, 723 foll.) form a good comment on Virgil, "An icy gale, oft shifting, o'er the pool Breathes a blue film, and in its mid career Arrests the bickering stream." The language is from Lucr. 6. 626, "mollisque luti concrescere crustas."

361.] 'Ferratos orbis:' again from Lucr. 6. 551, where 'rotarum' is expressed.

362.] 'Illa,' as in A. 1. 3. Its force is

Aeraque dissiliunt volgo, vestesque rigescunt
Indutae, caeduntque securibus humida vina,
Et totae solidam in glaciem vertere lacunae
Stiriaque inpexis induruit horrida barbis.
Interea toto non setius aere ninguit:
Intereunt pecudes, stant circumfusa pruinis
Corpora magna boum, confertoque agmine cervi
Torpent mole nova et summis vix cornibus exstant.
Hos non inmissis canibus, non cassibus ullis.
Puniceaeve agitant pavidos formidine pennae;
Sed frustra oppositum trudentis pectore montem

very difficult to express, but it seems to be equivalent to a repetition of the noun. 'Patulis' used to be joined with 'puppibus,' which would answer to "pandas carinas," 2. 445; but Heyne seems right in saying that the rhythm requires us to connect it with 'plaustris;' see E. 2. 20. The breadth and flatness of the waggons will then give a notion of weight, as Ladewig rightly understands it. 'Hospita aequora,' A. 3. 377.

363.] The splitting of copper vessels is a common thing. 'Volgo,' as in Lucr. 1. 238, generally or universally; or 'volgo' may mean that common copper utensils split. Strabo (2, C. 74) has an account from Eratosthenes of the splitting of a copper vessel by the cold, commemorated by an inscription in the temple of Aesculapius. Mr. Long suggests that the vessel (ὐδρία) contained water, the expansion of which, when it became ice, burst the copper.

364.] 'Clothes are congealed on the back.'

365.] The connexion of this line with the preceding is not very evident; Wund. accordingly proposes to understand 'lacunae' in the sense of its cognate 'lagena' (see Forcell. s. v., who refers to Gruter, p. 578, n. 4, for an instance of this), or to read 'lagenae.' Jahn however seems right in replying that 'totae' would be against this. A connexion will be seen if we suppose 'lacunae' to be the pools from which they drank or drew water, and this may be carried on into the next verse, the moisture of the beard, which immediately becomes an icicle, being caused by drops of the liquid drunk. In any case there is no anticlimax, as Wund. thinks, the freezing of a lake or pool to the bottom being worth mentioning after the formation of ice on a stream; nor need we suppose the line to be out of place with Keightley, even if we admit its want of connexion with the preceding.

366.] "Glacie riget horrida barba," A. 4. 251, of Atlas.

367.] 'Non setius:' 'the snow is as bad as the frost,' as it is rightly explained by an anonymous critic referred to by Wagn.

368.] Looking back to v. 352, we must apparently either convict Virgil of an oversight, or suppose with Heyne that he means to allow some exceptions when the cattle are turned out to graze, and that during one of these a snow-storm comes on. But this last view can hardly be said to be borne out by the language. Ladewig may be right in saying that the oxen would be those which would be required to draw the 'plaustra,' v. 362. There is a simile from a snow-storm Il. 12. 278 foll., but it bears no great resemblance to Virgil.

369.] Comp. Thomson, Winter, 240, "Drooping, the labouring ox Stands covered o'er with snow, and then demands The fruit of all his toil." Virgil here simply gives the physical image; in v. 525 he brings out the pathos involved in the relation of beasts to man.

370.] 'Mole nova' is explained by Wagn. of the new-fallen snow. The meaning seems rather to be that they are oppressed with the weight of a bulk not their own, which is probably what Heyne intended by his brief note, "insolenti, nempe nivis." So Trapp and Martyn talk of 'unusual weight.' 'Torpent' of course expresses numbness as well as mere oppression.

372.] "Puniceae septum formidine pennae," A. 12. 750. 'Formido' was actually the name of the cord with red feathers which the hunters stretched along the openings of the woods to drive the game into the net (Sen. de Ira 2. 12), its Greek appellation being μήρινθος. Here Virgil probably so far reverts to the commoner meaning of the word as to make 'formidine' the terror inspired by the feathers.

373.] They are immersed in the snow, and in vain try to push it before them.

Comminus obtruncant ferro, graviterque rudentis
Caedunt, et magno laeti clamore reportant.
Ipsi in defossis specubus secura sub alta
Otia agunt terra, congestaque robora totasque
Advolvere focis ulmos ignique dedere.
Hic noctem ludo ducunt, et pocula laeti
Fermento atque acidis imitantur vitea sorbis.
Talis Hyperboreo Septem subiecta trioni
Gens effrena virum Rhipaeo tunditur Euro,
Et pecudum fulvis velatur corpora saetis.
Si tibi lanitium curae, primum aspera silva,

374.] 'Rudere,' properly used of asses, is transferred to other animals, as to lions A. 7. 16, to the monster Cacus, A. 8. 248, and even to the prow of a vessel, A. 3. 561. So 'bray' is sometimes used of a deer in English, though according to Scott (Marmion 4. 16, note) 'bell' is the more appropriate, and Spenser makes a tiger 'bray.'

376.] This Troglodytic life is reported of the Sarmatians by Mela 2. 1, of the Germans by Tac. Germ. 16, of the Armenians by Xenophon, an eye-witness, Anab. 4. 5. In Aesch. Prom. 452 it is part of the barbarism from which Prometheus raised the human race: κατώρυχες δ' ἔναιον, ὥστ' ἀήσυροι Μύρμηκες, ἄντρων ἐν μυχοῖς ἀνηλίοις. The homes of the Esquimaux are built out of the snow, and rise but a small height above its level. 'Ipsi' distinguishes their own life from the state of things about them.

377.] 'Totasque:' many MSS. leave out the final 'que,' which is marked in Med. as if for omission.

379.] 'Noctem' refers to the whole time during which storms prevail and the sun does not shine. "Noctem sermone trahebat," A. 1. 748; "nos flendo ducimus horas," A. 6. 539. The notion is that of speeding along rather than of drawing out, though Hor. 1 Ep. 5. 11 has "Aestivam sermone benigno tendere noctem." 'Pocula' here seems to have the transferred sense of a draught (1. 9, E. 8. 28). In the sense of a cup it could hardly stand with 'vitea,' which would have to be understood of the wood, like 'pocula fagina,' E. 3. 36.

380.] By 'fermento' Virgil evidently means beer, the national drink of Germany, Gaul, and other countries (Tac. Germ. 23, Pliny 14. 22., 22. 25); but whether he uses 'fermento' of fermented grains, or mistakes the process, supposing that leaven is used, is not clear. Martyn very plausibly proposes to read 'frumento,' which is supported by one MS., 'fromentoque.'—'Sorbis:' a kind of cider seems to have been made from service-berries, Pliny 14. 16; Palladius however (2. 15) speaks as if he only knew it by hearsay. It is possible, though scarcely likely, that 'fermento atque sorbis' may be for 'sorbis fermentatis,' according to a suggestion of Martyn's adopted by Wagn.

381.] 'Septem triones' ('triones,' 'teriones,' oxen used for ploughing, Varro L. L. 7. 74) was the Roman name for the constellation Ursa Major, the seven stars of which they figured to themselves as seven oxen. The plural is more common than the singular, the latter of course ignoring the etymology of the word. The tmesis is used by Cic. N. D. 2. 41 in the plural, by Ov. M. 1. 64 in the singular.

382.] 'Effrena:' denoting the freedom of savage life. 'Rhipaeo,' 1. 240. Dryden's rendering of this and the preceding line is amusing, when we consider the various relations between Holland and England in his day: "Such are the cold Ryphean race, and such The savage Scythian, and unwarlike Dutch."

383.] 'Velatur,' the reading of three MSS., including Rom., was restored by Heins. for 'velantur.' The plural might be defended as a change of number, 'gens' being still the subject; but it seems more likely that it was introduced by those who wished to bring the verb into agreement with 'corpora.' The line is closely connected with the preceding; they are assailed by the wintry wind, and they arm themselves against it.

384—393.] 'If you breed sheep for wool, let them avoid prickly shrubs and luxuriant food, and be careful in the choice of your rams, rejecting even those whose fleeces are unimpeachably white, if their tongues be dark. Wool is a great object: it tempted even the moon-goddess.'

Lappaeque tribolique, absint; fuge pabula laeta;
Continuoque greges villis lege mollibus albos.
Illum autem, quamvis aries sit candidus ipse,
Nigra subest udo tantum cui lingua palato,
Reiice, ne maculis infuscet vellera pullis
Nascentum, plenoque alium circumspice campo.
Munere sic niveo lanae, si credere dignum est,
Pan deus Arcadiae captam te, Luna, fefellit,
In nemora alta vocans; nec tu aspernata vocantem.
At cui lactis amor, cytisum lotosque frequentis
Ipse manu salsasque ferat praesepibus herbas.
Hinc et amant fluvios magis, et magis ubera tendunt,
Et salis occultum referunt in lacte saporem.
Multi iam excretos prohibent a matribus haedos,

384.] 'Lanitium' seems rightly explained by Forcell., 'lanae proventus.' 'Lanitia' occurs in Laberius (fr. 'Paupertas') v. 67, 'lanities' in Tertullian. "Aspera silva Lappaeque tribulique," l. 152. These are to be avoided as tearing the wool and wounding the flesh, see v. 444.

385.] 'Pabula laeta,' a common expression in Lucretius. Here however the epithet is emphatic, as it is luxuriant pasturage which is injurious to the wool, Col. 7. 2.

386.] 'Continuo,' l. 169. 'Mollibus' is equally emphatic with 'albos.' Cerda refers to Geop. 18, Varro 2. 2, Col. 7. 2, Pall. 8. 4.

388.] 'Tantum' admits the apparent slightness of the defect, as compared with the general excellence of the ram, 'ipse.' The precept is found in all the rustic writers, some of whom (Aristot. H. A. 6. 19, Col. 7. 3, Pliny 8. 47) lay down more or less distinctly the general rule that the colour of the fleece depends on that of the ram's tongue. The writer in the Geopon. (18. 6) so far differs from the rest as to say that it is the ewe's tongue which should be examined. Virgil however seems not quite to have understood his authorities, as they say that a black tongue will produce black lambs, a speckled tongue, speckled, while he makes a black tongue the indication of a speckled offspring.

390.] 'Pleno . . . campo,' as Heyne remarks, lends dignity to the subject.

391.] A legend borrowed from Nicander (see introduction to the Georgics), as we are told by Macrob. Sat. 5. 22. One version is that Pan changed himself into a splendid white ram, and thus induced the Moon to follow him—seemingly a less refined variety of the story of Endymion. Another is that Pan gave the Moon a choice out of his flock, and that she chose a white ram, which had a dark tongue, and so spoiled the flock. In either case 'munere' will mean an inducement.

392.] 'Pan deus Arcadiae,' E. 10. 26.

394—403.] 'If your object is milk, feed your cattle well with salt herbage. Some prevent kids from sucking at all. The milk when made into cheese is either sold at once or kept for the winter.'

394.] 'Cytiso,' E. 1. 79., 9. 31. 'Lotos,' not the tree, as in 2. 84, but the land-plant, of which there are two kinds, ἥμερος ('Melilotus officinalis,' Linn.) and ἄγριος or Λίβυον ('Melilotus caerulea'). Keightley, referring to Fée.

395.] 'Ipse' is explained by Jahn to mean that they are not to be left to look for salt herbage for themselves. It might also mean that the farmer is to do it himself, the injunction being added merely to express the importance of the thing to be done; see on 4. 112. 'Salsas' seems to mean salted, as Aristot. H. A. 8. 10, Col. 7. 3, and Pall. 12. 13, all speak of giving salt to sheep (Voss). "We ourselves salt hay for our cattle. It is remarkable that the graminivorous animals in general are fond of salt, while the carnivorous dislike it" (Keightley).

396, 397.] Two reasons are given—the salt makes them drink more, and so give more milk, and it imparts a salt flavour to the milk. Of the latter Keightley says, "This effect is doubtful."

398.] 'Multi' introduced as in l. 225. 'Excretos' from 'excerno,' not, as Serv., from 'excresco.' The meaning evidently is not that the kids are weaned when they are grown, but that they are not allowed to suck at all—a practice opposite to that re-

Primaque ferratis praefigunt ora capistris.
Quod surgente die mulsere horisque diurnis,
Nocte premunt; quod iam tenebris et sole cadente,
Sub lucem exportant calathis (adit oppida pastor),
Aut parco sale contingunt hiemique reponunt.
Nec tibi cura canum fuerit postrema, sed una
Velocis Spartae catulos acremque Molossum
Pasce sero pingui. Numquam custodibus illis

commended above, v. 178, in the case of calves, as the object to be attained is different. 'Excretus' then will have a sense analogous to that which it bears in physiological writers, denoting the separation which takes place in birth. To understand it with Heyne as equivalent to 'excernunt et prohibent,' or with Wagn. in his smaller edition, of removal to a distance, as distinguished from putting on the 'capistrum,' seems not so good.

399.] 'Prima,' from the first, like 'iam excretos.' These 'capistra,' unlike those in v. 188, seem to have been made with iron points, which would prick the mother and make her drive the kid away. 'Praefigunt ora capistris' is a variety for 'praefigunt capistra oribus.'

400—403.] The difficulty of this passage appears to arise from the brevity and want of precision with which Virgil is apt to deliver his practical precepts. Milk was used for various purposes, for making curds as well as for making cheese; cheeses were of different kinds, and made in different ways, some for immediate use, and others for keeping; and, lastly, part of the produce would be for home consumption, part for sale. These details might have been embarrassing in poetry, so Virgil dispatches the whole subject in four lines, giving a glance at each. The words 'quod surgente ... nocte premunt' refer to the practice of making curds or cheese in the evening from the milk drawn in the morning; but it is not said which of the two products is meant, 'premere' being applicable to both; nor is it said for what purpose either is made. In the next part of the sentence 'quod iam ... calathis,' speaking of the evening milk, he tells us what becomes of it ultimately—it is sent to the town—but not of the process it has passed through; only we are left to infer that it has been dealt with rapidly, as it is ready to be carried away at daybreak. In v. 403 we hear merely of the process, the cheese being evidently one of those described by Col. 7. 8, which undergo a nine days' course of pressing, sprinkling with salt, &c., and are then washed, dried, and put away. Thus we shall not need with Fea and Keightley to punctuate after 'sub lucem,' v. 402, which beside introducing an abruptness not very usual in Virgil, involves the admission of Scaliger's conjecture 'exportans,' contrary to all the MSS. 'Surgente die horisque diurnis' refer to the same thing, the morning milking, as 'tenebris et sole cadente' show. The 'calathi,' which here are to carry the cheese or curd to market, were also used in the actual making of cheese (Col. l. c.). 'Adit oppida pastor' is parenthetical, not unlike 'furor arma ministrat,' A. 1. 150, which is similarly thrown in to account for what has been just said. Possibly there may be some playfulness in the juxtaposition of 'oppida' and 'pastor.' With the thing itself comp. E. 1. 21 foll., 34, 5. G. 1. 273 foll. The 'pastor' is probably the farm-slave, not the owner, though it is not always easy to see for what class of men Virgil is writing. 'Parco,' because it might be done too liberally, as Heyne explains it. 'Contingunt' probably from 'tango,' not from 'tingo' or 'tinguo,' as Keightley remarks, comparing Celsus de Med. 2. 24, "quae contacta sale modico sunt." See Forcell.

404—413.] 'It is worth while too to rear dogs of the best breed, to protect you against robbers and wolves, and to hunt wild beasts and game.'

405.] 'Spartae catulos,' vv. 44. 345. They are joined with Molossians by Hor. Epod. 6. 5, "Molossus aut fulvus Lacon, Amica vis pastoribus." For the latter comp. also Lucr. 5. 1063. The Spartan dogs (called κυνίδια by Aristot. H. A. 5. 2, which may perhaps answer to 'catulos' here) seem to have been preferred for hunting, the Molossian as watch-dogs. Aristot. H. A. 9. 1 says that the Molossian hounds were much like others, but that their sheep-dogs were remarkable for size and courage (Cerda). The general precept is after Hesiod (Works 604), καὶ κύνα καρχαρόδοντα κομεῖν· μὴ φείδεο σίτου· Μή ποτε σ' ἠμερόκοιτος ἀνὴρ ἀπὸ χρήματ' ἔληται.

406.] 'Pingui' seems to mean 'fattening.'

Nocturnum stabulis furem incursusque luporum,
Aut inpacatos a tergo horrebis Hiberos.
Saepe etiam cursu timidos agitabis onagros,
Et canibus leporem, canibus venabere dammas;
Saepe volutabris pulsos silvestribus apros
Latratu turbabis agens, montisque per altos
Ingentem clamore premes ad retia cervum.
Disce et odoratam stabulis accendere cedrum,
Galbaneoque agitare gravis nidore chelydros.
Saepe sub inmotis praesepibus aut mala tactu
Vipera delituit caelumque exterrita fugit;

Whey as a food for dogs is recommended by Dioscorides 2. 80, and by Col. 7. 12, the latter prescribing the addition of barley-meal.

407.] 'Stabulis furem . . . horrebis:' comp. E. 6. 50, "quamvis collo timuisset aratrum."

408.] True to his habit of localizing, Virgil warns his farmer against Spanish brigands, supposing him for the moment to be settled in their neighbourhood. Varro (1. 16), enumerating points to be considered in the choice of a farm with regard to neighbourhood, mentions as the first question 'infesta sit regio necne,' adding that there are many excellent tracts of land which would be undesirable for farming by reason of the neighbourhood, some for instance in Sardinia, and those in Spain bordering on Portugal. The technical name for cattle-stealers was 'abigei.' 'A tergo' seems intended to give the notion of surprise.

409.] The 'onagri,' or wild asses, again do not belong to Italy or to any part of Europe, being chiefly found in Asia Minor (Varro 2. 6), as now in Syria, and in Africa (Pliny 8. 44). The flesh of their foals was considered a delicacy, though Pliny (8. 43) tells us that Maecenas set the fashion of preferring that of the tame ones, a taste which died with him.

410.] 1. 308.

411.] 'Volutabris,' a rare word, quoted by Forb. from Arnob. 7. 224.

412.] 'Agens' here and in A. 1. 191., 4. 71, seems to mean merely 'chasing:' comp. A. 7. 481. For 'turbabis' Rom. has 'terrebis,' for 'agens' Med. 'agros,' the former no improvement, the latter evidently an oversight.

413.] 'Ingenti clamore' is read by one MS., as in v. 43, and approved by Burm., but the size of the stag (comp. A. 1. 192) shows the success of the sport, and confers credit on the dogs, so that the epithet is not, as Heyne thinks, a merely ornamental one. 'Premes ad retia:' "pressisque in retia cervis," Ov. Her. 4. 41; "Quattuor sunt venatorum officia, vestigatores, indagatores, alatores et pressores," Isid. Orig. 10 ad finem (Emm.).

414—439.] 'Snakes should be got rid of by fumigating the sheds, which they are apt to infest. Attack them with sticks and stones, and they will take to flight. There is one particular snake in Calabria of special danger, with scaly back and speckled belly, who lives on the banks of pools, feeding on fish and frogs, but in hot weather is driven into the fields, a formidable enemy to the casual sleeper.'

414] There are similar warnings in Geop. 18. 2, Col. 7. 4. Pliny (24. 5) says that the smell of cedar shavings puts serpents to flight. "Urit odoratam nocturna in lumina cedrum," A. 7. 13.

415.] 'Galbanum,' a gum from a plant growing in Syria, is mentioned by Pliny 12. 25 as having the power of smoking away serpents. So Diosc. 3. 38. The root of the plant was also thought a specific against their bite, Sammonicus 846. Virgil imitated Nicander, Ther. 51 foll., who recommends *βαρύοδμος ἐπὶ φλογὶ ζωγρηθεῖσα Χαλβάνη . . . καὶ ἡ πριόνεσσι τομαίη Κέδρος.* 'Chelydros,' 2. 214. 'Gravis' may either signify the intolerable smell of these reptiles (comp. v. 451, and for the fact, Nicand. Ther. 421 foll.) or simply = *χαλεπός.*

416.] 'Inmotis' gives the reason why the vipers may have been long secreted there. The sheds would be moved in order to be cleaned. 'Mala tactu' ends a line, Lucr. 2. 408, where it means rough or disagreeable to the touch. Here it expresses the Greek *ἄαπτος.*

417.] 'Caelumque exterrita fugit' gives the reason for 'delituit.' 'Exterrita' seems to refer to the timid nature of the animal.

Aut tecto adsuetus coluber succedere et umbrae,
Pestis acerba boum, pecorique adspergere virus,
Fovit humum. Cape saxa manu, cape robora, pastor,
Tollentemque minas et sibila colla tumentem
Deiice. Iamque fuga timidum caput abdidit alte,
Cum medii nexus extremaeque agmina caudae
Solvuntur, tardosque trahit sinus ultimus orbis.
Est etiam ille malus Calabris in saltibus anguis,
Squamea convolvens sublato pectore terga
Atque notis longam maculosus grandibus alvum,
Qui, dum amnes ulli rumpuntur fontibus et dum
Vere madent udo terrae ac pluvialibus austris,
Stagna colit, ripisque habitans, hic piscibus atram
Inprobus ingluviem ranisque loquacibus explet;
Postquam exusta palus, terraeque ardore dehiscunt,
Exsilit in siccum, et flammantia lumina torquens
Saevit agris, asperque siti atque exterritus aestu.

418.] What this 'coluber' is seems uncertain. Voss understands it of the 'coluber natrix,' Linn., which, though really harmless, was accused of sucking the cows.

420.] 'Fovit humum,' like 'fovere larem,' 4. 43, 'castra fovere,' A. 9. 57, of constant occupation. 'Cape saxa:' comp. A. 5. 274, 275, and the scene in the Culex, vv. 155 foll.

421.] A. 2. 381.

422.] 'Deiicere' is not an uncommon term in hunting (Emm.). Here it is rendered appropriate by 'tollentemque minas.' 'Iamque:' the precept is exchanged for narrative, the meaning being merely 'this will put him to flight.'

423.] 'Cum' seems virtually equivalent to 'dum.' The head is in the ground; the volume of the body uncoils as the middle approaches the hole; the end still has a curve. The 'medii nexus' and the 'extremae agmina caudae' before formed a complication, which is now unloosed ('solvuntur'), but the tail still continues to undulate. 'Agmina,' of a serpent, A. 5. 90, as of a river, A. 2. 782.

424.] If 'sinus ultimus' is to be taken strictly, 'tardos orbis' = 'tardum orbem.' Possibly Virgil may mean, as Forb. thinks, that though the head is gone, there is still time to strike the tail of the serpent, but it seems more likely that these details are merely meant for a picture. Serv. supposes the direction to be 'Caede serpentem, donec et caudae volubilitas conquiescat.'

425.] The serpent meant is the 'chersydrus,' a species of water-snake, which abounded in Calabria (Solinus, c. 8), the passage being imitated again from Nicand. Ther. 359 foll.

426.] A. 2. 474.

427.] Cerda remarks that two characteristics are here mentioned, the length of the belly and the spots.

428.] 'Rumpuntur fontibus' = 'erumpunt fontibus.'

430.] 'Hic,' on the banks and in the water. 'Atram:' see on 1. 129.

431.] 'Inprobus:' see on 1. 119. 'Ingluvies' is properly a bird's crop (Col. 8. 5); here it means the stomach, whence it comes to be used as a synonym for gluttony (Hor. 1 S. 2. 7, &c.). 'Ranis:' comp. vv. 82 foll. of the Batrachomyomachia, where the frog dives to avoid a water-snake.

432.] 'Exusta' was restored by Heinsius from the oldest MSS. (Pal. is perhaps an exception) for 'exhausta.'

433.] Med. has 'extulit,' perhaps from a corruption 'exulit,' which appears in another MS.; Ladewig however adopts it, supposing it to be used intransitively. Some MSS. read 'exiit.' 'Flammantia lumina:' "Ardentisque oculos suffecti sanguine et igni," A. 2. 210.

434.] 'Exterritus' is altered in Med. into 'exercitus,' which is also found in one or two other copies. It is plausible, as 'exterrita' has occurred not long before, and the word might seem scarcely suited

Nec mihi tum mollis sub divo carpere somnos,
Neu dorso nemoris libeat iacuisse per herbas,
Cum positis novus exuviis nitidusque iuventa
Volvitur, aut catulos tectis aut ova relinquens,
Arduus ad solem, et linguis micat ore trisulcis.
Morborum quoque te caussas et signa docebo.
Turpis ovis temptat scabies, ubi frigidus imber
Altius ad vivum persedit et horrida cano
Bruma gelu, vel cum tonsis inlotus adhaesit
Sudor, et hirsuti secuerunt corpora vepres.

to the aggressive fury of the serpent. But the stronger the word expressing the effect of heat on the serpent, the more fearful would be the conception conveyed of its poison. Comp. the description of the Libyan serpents in Lucan, book 9. Serv. refers to Sall. Jug. 89, "natura serpentium, ipsa perniciosa, siti magis quam alia re accenditur."

435.] 'Nec' is the reading of Med. and others for 'ne.' The combination 'nec ... neu,' which some have thought inadmissible, is defended by Ov. Trist. 1. b. 11, where 'nec ... neve' occur. See Forb.'s note. 'Divum' or 'dium' seems to be only used in the expressions 'sub divo,' 'sub divum,' the latter of which occurs Hor. 1 Od. 18. 12. 'Dio' was the old reading, but Med., Rom., and others have 'divo.'

436.] 'May I never take a fancy.' 'Dorso nemoris' is explained by Hor. 2 S. 6. 91, "praerupti nemoris ... dorso," the back or ridge of a mountain on which a wood grows. 'Iacuisse:' Madv. (§ 407, obs. 2) remarks that this use of the perf. inf. instead of the present by the poets is especially found after "verba voluntatis et potestatis."

437.] A. 2. 473.

438.] The reference is probably to the serpent's casting his skin twice in the year, in the spring and autumn, 'catulos relinquens' marking the former, 'ova' the latter period. So Heyne and Keightley, referring to Aristot. Hist. A. 8. 17. At any rate Virgil is wrong in mentioning the young, as the serpent drops its eggs, and does not attend to them afterwards. The drought mentioned in the preceding verses points rather to the later time than to the earlier.

439.] The two ablatives, 'linguis,' 'ore,' are not easy to explain, though 'micat' would be sufficiently intelligible with either separately. The choice seems to lie between making 'ore' local, which would leave 'linguis' for an instrumental or modal ablative, like 'micat auribus,' v. 84, and supposing that 'micat ore' is regarded as a single notion, 'linguis' being constructed as above, so as to answer the purpose of a yet further specification. See on 1. 360. The line is repeated A. 2. 475. 'Ora,' a reading introduced by Heyne probably from an oversight, would untie the knot, but it has no MS. authority. 'Trisulcis:' the tongue of the serpent is only two-forked; other poets however have followed Virgil, and so Pliny 11. 37.

440–463.] 'As to the diseases of sheep, they are liable to scabs from the effect of the weather, or from uncleanliness or scratches when new shorn. To remedy this, they are well washed, or rubbed with ointment after shearing. Lancing the place is good, and in case of violent inflammation and fever, bleeding in the feet.'

440.] The diseases of sheep and other cattle are touched upon by Cato 96, and by Varro 2. 1, the former talking only of the scab, the latter, though very briefly, of other complaints. Col. (7. 5) goes more fully into the subject, referring as usual to Virgil.

441.] "Oves frequentius quam ullum aliud animal infestantur scabie," Col. l. c. 'Temptat,' E. 1. 49. 'Frigidus imber,' 1, 259.

442.] 'Persedit:' "clades nova pestilitasque ... fruges persidit in ipsas," Lucr. 6. 1125.

444.] 'Hirsutis,' the reading of Med. and Rom., is rightly regarded by Wagn. as a mere corruption arising from the first letter of the next word, as Virgil is not likely to have specified the unshorn sheep as those likely to suffer from brambles. Columella too says "si *tonsum* gregem patiaris silvestribus rubis aut spinis sauciari" (l. c.). He adds two other causes of 'scabies'—lodging in a shed used for horses, mules, or asses, and especially deficiency of food.

Dulcibus idcirco fluviis pecus omne magistri
Perfundunt, udisque aries in gurgite villis
Mersatur, missusque secundo defluit amni;
Aut tonsum tristi contingunt corpus amurga,
Et spumas miscent argenti vivaque sulfura
Idaeasque picęs et pinguis unguine ceras
Scillamque elleborosque gravis nigrumque bitumen.
Non tamen ulla magis praesens fortuna laborum est,
Quam si quis ferro potuit rescindere summum
Ulceris os: alitur vitium vivitque tegendo,
Dum medicas adhibere manus ad volnera pastor

445.] Comp. 1. 272 note.

446.] "Ipse aries etiam nunc vellera siccat," E. 3. 95, where accidental immersion is spoken of.

447.] 'Missus' like 'missa Pado,' 2. 452 note. For this sense of 'defluit' Forcell. instances Curt. 9. 8. "sumtis ducibus amnis peritis, defluxit ad insulam;" Suet. Nero 27, "quoties Ostiam Tiberi deflueret." Keightley suggests that the detail may be meant to convey a precept of washing the sheep in running water rather than in pools.

448.] 'Amurga,' l. 194. Cato (96) says the ointment should be a compound of 'amurga,' water in which lupines have been boiled, and lees of wine, to which Col. (l. c.) adds white hellebore, if the ointment is used as a cure, not as a preventive. They add that the sheep are to be left in this condition two or three days, and then washed in the sea or in salt water. Varro (2. 11) prescribes wine and oil, mixed, according to some, with white wax and hogs' lard. Virgil's list of ingredients is much more formidable than either. Many of them, Keightley remarks, are needless, as in nearly all the receipts to be met with in ancient writers, and in those among ignorant people with ourselves. Comp. Dict. A. s. v. 'Theriaca.' Virgil does not say whether he means the ointment as a preventive or as a cure; the mention of hellebore and the omission of the subsequent direction about washing would lead us to infer the latter, if any reliance could be placed on his precision of expression. 'Contingunt:' see on v. 403.

449.] 'Spumas . . . argenti,' litharge of silver, i. e. as Keightley explains it, the oxide or scum that forms on the surface of silver, or of lead containing silver, when in fusion. See Pliny 33. 6. 'Vivaque sulfura' is the reading of various MSS., apparently including Pal., and is acknowledged by Serv., Marius Victorinus, and Macrob. Sat. 5. 14. Many other copies, including Med. and Rom., have 'et sulfura viva,' which looks like a correction to avoid the hypermetric dactyl, such as has been introduced elsewhere in similar cases. See further on 2. 69. 'Viva,' ἄπυρον, native sulphur, as opposed to 'factitium' or 'mortuum,' πεπυρωμένον. The use of sulphur is mentioned Geop. 18. 15.

450.] 'Idaeas,' because of the pines on Ida, A. 5. 449., 10. 230. The use of pitch for the scab is recommended by Pliny 24 7, and by Didymus in Geop. 18. 8, and Col., for cuts received in shearing. "'Pinguis unguine,' soft and yielding. Wax can only be made so by the addition of oil" (Keightley).

451.] 'Gravis:' see on v. 415. Both black and white hellebore are recommended by the various writers. 'Bitumen:' Pliny recommends a mixture of bitumen and pitch, πισσάσφαλτος.

452.] The sense seems to be, 'a favourable crisis in the disease is never so nigh at hand,' the language being worded so as to combine the notion of a remedy with that of a turn in the complaint. 'Fortuna laborum' occurs again A. 7. 559 in a similar sense, 'any crisis in the work before us.' Germ. quotes Prop. 1. 17. 7, "Nullane placatae veniet fortuna procellae?" where however the addition of 'placatae' makes it an attributive genitive.

453.] 'Potuit' seems merely a poetical amplification, though the context speaks of unwillingness to perform the operation. 'Rescindere:' "Ense secent lato volnus, telique latebram Rescindant penitus," A. 12. 389.

454.] 'Tegendo:' see on E. 8. 71. Germ. comp. Lucr. 4. 1068, "Ulcus enim vivescit et inveterascit alendo."

455.] 'Adhibere manus,' χειρουργεῖν,

Abnegat, aut meliora deos sedet omina poscens.
Quin etiam, ima dolor balantum lapsus ad ossa
Cum furit atque artus depascitur arida febris,
Profuit incensos aestus avertere et inter
Ima ferire pedis salientem sanguine venam;
Bisaltae quo more solent acerque Gelonus,
Cum fugit in Rhodopen atque in deserta Getarum
Et lac concretum cum sanguine potat equino.
Quam procul aut molli succedere saepius umbrae
Videris, aut summas carpentem ignavius herbas,
Extremamque sequi, aut medio procumbere campo
Pascentem, et serae solam decedere nocti:

which, according to Diog. L. 3. 85, consisted of *τέμνειν* and *καίειν*.

456.] Heins. restored 'aut' for 'et' from the best MSS. For 'omina' Med., Rom., and others have 'omnia,' which may possibly be defensible on the analogy of such expressions as "omnia fausta precari," and Horace's "Siccis omnia nam dura Deus proposuit" (1 Od. 18. 3); but no instance is quoted for the combination 'meliora omnia,' and in any case 'omina' is less colloquial and more poetical. The confusion is a frequent one; see on A. 2. 182. With the general sense comp. Soph. Aj. 581, *οὐ πρὸς ἰατροῦ σοφοῦ θρηνεῖν ἐπῳδὰς πρὸς τομῶντι πήματι.*

457.] 'Dolor' apparently of the 'scabies,' which has become aggravated and violently inflamed, so as to produce fever, though it is possible that Virgil may have passed without notice to another complaint. Col. (l. c.), referring to this passage, merely says "febricitantibus ovibus." 'Balantum,' 1. 272 note; "venit ... pigris balantibus aegror," Lucr. 6. 1132.

458.] 'Artus depascitur,' A. 2. 215.

459.] 'Incensos aestus:' comp. the Greek *καῦσος, πυρετός.*

460.] 'Inter ima ... pedis,' from the ankle or between the hoofs, according to Col. l. c., who adds that blood is also taken from under the eyes or from the ear ('maxime de capite,' Varro). It is not clear, nor does it much signify, whether 'inter ima pedis' is to be connected with 'ferire' or with 'salientem.' 'Salientem' is transferred from the blood to the veins, as the veins are said 'currere,' Pers. 3. 91.

461.] The first syllable of 'Bisaltae' is lengthened also by Ov. M. 6. 117, Claudian Laud. Stil. 1. 134, shortened by Gratius 523.

462.] The line is expressed as if it referred exclusively to the 'Gelonus,' who however has really only to do with the 'deserta Getarum,' Rhodope belonging to the Thracian Bisaltae. 'Fugit' seems merely to express the migratory habits of the people, who, as Keightley reminds us, were horsemen.

463.] 'They drink (mares') milk coagulated with horses' blood.' This custom is recorded of the Massagetae by Stat. Ach. 1. 307. Horace (3 Od. 4. 24) attributes the practice of drinking horses' blood to the Spanish Concani. Pliny (18. 10) says that the Sarmatians mixed millet with the milk or the blood of mares. The milk of mares is a common beverage of savage tribes, from Homer's Hippemolgi downwards. Virgil is likely enough to have mistaken the people, even if he be right about the custom.

464—477.] 'If you observe a sheep fond of shade, languid in feeding, loitering, given to lying down, kill it before it infect the rest. The spread of disease is fearfully rapid, sweeping off not individuals but whole flocks. Witness what took place in the Alpine district of Noricum and Timavus, where the pastures are still desolate.'

464.] The epithet 'molli' marks the reason why the shade is sought, and so reflects back, as Voss remarks, on the seeker.

465.] 'Summas' may be meant to mark the daintiness of the feeder, though it would be sufficiently appropriate in any case to the grazing of cattle.

466.] He uses nearly the same words to express the effect of disease which he had employed E. 8. 87, 88 to denote that of love.

467.] 'Solam' may mean that it retires alone, or it may really refer to 'nocti,' as the only thing that has the power to make it retire.

Continuo culpam ferro compesce, prius quam
Dira per incautum serpant contagia volgus.
Non tam creber agens hiemem ruit aequore turbo,
Quam multae pecudum pestes. Nec singula morbi
Corpora corripiunt, sed tota acstiva repente,
Spemque gregemque simul, cunctamque ab origine gentem.
Tum sciat, aerias Alpes et Norica si quis
Castella in tumulis et Iapydis arva Timavi
Nunc quoque post tanto videat desertaque regna
Pastorum et longe saltus lateque vacantis.
Hic quondam morbo caeli miseranda coorta est
Tempestas totoque autumni incanduit aestu,

468.] Instead of introducing the antecedent to 'quam' he changes the sentence. Serv. and some of the old editors understood 'culpam' of the fault of neglect against which the shepherd was to guard, remarking "habere morbum culpa non est." Virgil however evidently expects his shepherd to feel with Henry Taylor's huntsman, "The dog that's lame is much to blame; It is not fit to live." The meaning of course is that the sheep is to be killed, not, as the Delphin editor thinks, that the disease is to be exterminated by cutting.

469.] So 'volgus' of the common herd of deer, A. 1. 190. 'Incautum' is doubtless meant to suggest the notion of a reckless mob, at the same time that it expresses the danger of the sheep. Lucr. (2. 920) talks of "volgum turbamque animantum." Forb.

470.] The comparison seems to be not between the frequency of storms at sea and the number of the diseases of cattle, but between the quick rush of a storm-wind and the rapid spread of each of the various diseases. 'Creber' then will be taken closely with 'agens hiemem,' like "creberque procellis Africus," A. 1. 85. 'Aequora,' the reading of one MS., approved by Heins. and Heyne, is rightly condemned by Wagn. as disturbing the comparison. 'Aequore' may mean either along the ocean, or from it, like "ruit oceano nox," A. 2. 250.

472.] 'Aestiva,' military summer-quarters, is transferred to sheep, because they were frequently pastured in different places in summer and in winter. "Mihi greges in Apulia hibernabant, qui in Reatinis montibus aestivabant," Varro 2. 2. So Pliny (24. 6) speaks of "montium aestiva." Here the quarters are further put for their occupants.

473.] 'Spemque gregemque:' "agnos cum matribus," Serv. 'Ab origine gentis' occurs A. 1. 642 of the foundation of a people. Here it seems to mean that the destruction is root and branch, sweeping off all generations alike.

474.] 'Sciat,' 'let him know,' i. e. let him bear witness from his knowledge to the fact I speak of, like ἴστω in Greek, Aesch. Choeph. 602.

475.] 'Castella' are the fortified dwellings of the Alpine tribes, Livy 21. 33, Hor. 4 Od. 14. 11, referred to by Forb. The Timavus (E. 8. 6, A. 1. 244) is called 'Iapys' from the neighbouring country Iapydia.

476.] 'Regna pastorum,' E. 1. 70.

478—497.] 'This district was once visited by a pestilence which destroyed beasts of every kind, wild and tame. The symptoms were various; at one time the animals were parched up, at another they melted away. The victim died at the altar, or when slaughtered its body was found useless for augurial purposes. Calves died grazing or in their stalls: dogs went mad and swine were choked.'

478.] We know nothing of the epidemic described, or the time at which it happened, but it seems to have left a sufficiently terrible recollection behind it to induce Virgil to select it as a subject for a companion picture to that of the great plague of Athens at the end of the sixth book of Lucr. Serv. supposed the pestilence to be the same as that of Athens, which he declares spread into Italy, evidently an entirely gratuitous supposition. Other poets attempted similar descriptions, e. g. Ov. M. 7. 523 foll., who treads in the steps of Lucr. and Virgil, Lucan 6. 80 foll. 'Morbo caeli,' like 'vitio aeris,' E. 7. 57. 'Miseranda' occurs as an epithet of 'lues' A. 3. 137, which more or less resembles this passage.

479.] 'Tempestas' is explained by

Et genus omne neci pecudum dedit, omne ferarum,
Corrupitque lacus, infecit pabula tabo.
Nec via mortis erat simplex; sed ubi ignea venis
Omnibus acta sitis miseros adduxerat artus,
Rursus abundabat fluidus liquor omniaque in se
Ossa minutatim morbo conlapsa trahebat.
Saepe in honore deum medio stans hostia ad aram,

'morbo caeli,' the complaint being ascribed to the season. Comp. 'letifer annus,' A. 3. 138, and the preliminary passage to the description in Lucr. (6. 1090—1137), where diseases are referred to the state of the air. 'Toto ... aestu:' the full force of an unusually hot autumn, a time proverbial for sickness, was brought to bear on the atmosphere, causing or aggravating the distemper.

480.] Perhaps Ladewig is right in supposing 'Neci' to be personified in such passages as the present, 4. 90, A. 2. 85, &c. (a remark extending to 'Morti,' A. 5. 691., 10, 662, 'Leto,' A. 5. 806, &c.), as if 'Orco' or 'Plutoni' had been used; but the use of 'dare exitio' in Lucr. 5. 95, 1000, shows that the supposition is not necessary (comp. also id. 6. 1144, "morbo mortique dabantur," which Virgil doubtless had before him here). Where the personification is little more than a metaphor, not much is gained by attempting to discriminate it from a metaphor of the ordinary sort. It is possible that it may have been more vividly present to a writer's mind at one time than at another, even where the expression employed is precisely the same; but criticism in such cases is apt to lose itself in over refinement, especially when exercised on a poet like Virgil, who is always in search of some artistic variety, and has no definite muster-roll of mythological personages or philosophical abstractions as part of his general belief.

481.] So Lucr. 6. 1126, speaking generally of diseases, "Aut in aquas cadit, aut fruges persidit in ipsas, Aut alios hominum pastus pecudumque cibatus." The absence of the copulative after 'infecit,' of which Wagn. complains, is doubtless meant to mark the close connexion of the two parts of the verse, the falling of the pestilence on the drink and food of the animals being coupled as a single event with that which it aggravated and partly caused, the death of the animals themselves. Virgil has imitated the structure of a line which is similarly placed at the opening of the description in Lucr. (6. 1140), "Vastavitque vias, exhausit civibus urbem." 'Tabo' is used partly doubtless as associated with 'tabes,' partly, as Keightley remarks, to express the analogy between the corruption of the juices of the herbage and that of human blood in death or disease.

482.] In the following lines Virgil apparently means to describe the disease as going through two opposite stages, parching fever being succeeded by a sort of liquefaction. 'Nec via mortis erat simplex' then will mean generally that the course of the disease was not uniform, as Keightley takes it, rather than that there was more than one way, as a comparison of 2. 73 would seem to suggest. There is still however room for difference about 'via mortis,' which might either mean the path by which death approaches, or that which leads to death. Other passages where similar expressions occur (e. g. Ov. M. 11. 792, Tibull. 1. 3. 50., 10. 4, Prop. 4. 7. 2) are in favour of the latter sense.

483.] The fever is called 'sitis' from its effect. 'Venis omnibus acta,' 'coursing through every vein.' 'Adduxerat artus:' from the shrinking of the skin in fever. Heyne quotes "adducta cutis" from Ov. M. 3. 398, Forb. "macies adduxerat artus" from Ov. Heroid. 11. 27, and "ossaque nondum Adduxere cutem" from Lucan 4. 288. "In manibus nervi trahere," Lucr. 6. 1190.

484.] 'Rursus' of a change, as in v. 138. For a similar description comp. Lucr. 6. 1203, "Corruptus sanguis expletis naribus ibat: Huc hominis totae vires corpusque fluebat," and the rhetorical account of death from the bite of a 'seps,' Lucan 9. 767 foll.

485.] 'Minutatim' occurs Lucr. 2. 1131., 5. 1384., 6. 1191. Here it means literally 'piecemeal.'

486.] 'In honore deum medio,' in the middle of a sacrifice. "Inter sanctos ignis, in honore deorum," A. 3. 406. This technical sense of 'honos' is frequent in Virgil, A. 1. 49, 630, &c. Whether the 'hostia' was a bull, as Heyne thinks, or a sheep, according to Voss, there seems nothing to determine. 'Stans ad aram,' 2. 395 note.

Lanea dum nivea circumdatur infula vitta,
Inter cunctantis cecidit moribunda ministros.
Aut si quam ferro mactaverat ante sacerdos,
Inde neque inpositis ardent altaria fibris,
Nec responsa potest consultus reddere vates,
Ac vix suppositi tinguuntur sanguine cultri
Summaque ieiuna sanie infuscatur arena.
Hinc laetis vituli volgo moriuntur in herbis,
Et dulcis animas plena ad praesepia reddunt;
Hinc canibus blandis rabies venit, et quatit aegros
Tussis anhela sues ac faucibus angit obesis.
Labitur infelix studiorum atque inmemor herbae
Victor equus fontisque avertitur et pede terram

487.] 'Circumdatur' is probably to be taken strictly, 'is being put round the head.' For the difference between 'infula' and 'vitta,' see Dict. A. s. vv. 'Vitta' may be either abl. of quality with 'infula,' or of the instrument with 'circumdatur,' though the latter would be awkward, as suggesting another construction.

488.] 'Ministros,' the attendants who had the charge of the victim, as in Lucr. 1. 90, called in Greek ἄοζοι (Aesch. Ag. 231). 'Cunctantis' is explained by 'ante' in the next line. The same picture is given by Ov. M. 7. 593 foll.

490.] 'Inde,' from that victim, connected with 'inpositis fibris.' 'Fibris,' l. 484 note. The refusal of the flame to kindle, here arising from the state of the animal, was a bad omen. Comp. Soph. Ant. 1006.

491.] This seems to introduce a new thought, the deficiency or corruption of some part of the interior of the animal, what was called 'exta muta' (Heyne). Cerda comp. Ov. l. c. (v. 600), "Fibra quoque aegra notas veri monitusque deorum Prodiderat."

492.] 'Suppositi,' because the throat was cut from beneath. "Supponunt alii cultros," A. 6. 248. The present line is almost repeated by Ov. (v. 599).

493.] The thin gore ('ieiuna,' opp. 'pinguis') just dyes the surface of the sand.

494.] The herbage was tainted, as Wagn. remarks, so that 'laetis' merely denotes luxuriance, answering to 'plena ad praesepia.' The misery of the scene is indefinitely heightened by their dying in the midst of plenty.

495.] "Linquebant dulcis animas," A. 3. 140, the μελιήδεα or μελίφρονα θυμόν of Homer and Hesiod. "Reddebant vitam," Lucr. 6. 1198.

496.] "Catulorum blanda propago," Lucr. 4. 997. The epithet here is in contrast to 'rabies.'

497.] The 'angina,' ὐάγχη or βράγχος, is a disease of swine, Aristot. H. A. 8. 21. 'Obesis' seems to express the swelling of the throat, as Serv. takes it, though applicable enough to the natural state of the animal.

498—514.] 'Racers fell sick, lost their appetite, and became restless, their ears drooping, and breaking out into cold sweat, their skin parched; afterwards as the disease advanced, their eyes glared, they breathed with difficulty, gore flowed from their nostrils, and their throats swelled. The only remedy was a draught of wine; but in time this maddened them, and they tore their own flesh in death.'

498.] 'Infelix studiorum' seems to be an expression of the same kind as those mentioned on 1. 277, but it is not easy to fix its exact meaning. A horse might be called 'felix studiorum' either as feeling pride in his occupation, or as having attained success in it, and the negative of either would suit the sense here, as though already a victor, he might still be unhappy, as having been cut off from further triumphs. Anyhow there seems more force in taking the words together than in accepting the punctuation of Heyne, who connects 'studiorum' with 'inmemor.' Comp. "seri studiorum" Hor. 1 S. 10. 21. 'Inmemor herbae,' E. 8. 2. Ov. M. 7. 543, imitating this passage, has "Degenerat palmas, veterumque oblitus honorum Ad praesepe gemit, fato moriturus inerti."

499.] 'Fontisque avertitur:' a rare construction, perhaps modelled on the Greek

Crebra ferit; demissae aures, incertus ibidem
Sudor, et ille quidem morituris frigidus, aret
Pellis et ad tactum tractanti dura resistit.
Haec ante exitium primis dant signa diebus;
Sin in processu coepit crudescere morbus,
Tum vero ardentes oculi atque attractus ab alto
Spiritus, interdum gemitu gravis, imaque longo
Ilia singultu tendunt, it naribus ater
Sanguis, et obsessas fauces premit aspera lingua.
Profuit inserto latices infundere cornu
Lenaeos; ea visa salus morientibus una;

ἀποστρέφομαί τινα. 'Aversari' used transitively is common enough. Forcell. refers to Stat. Theb. 6. 192, "oppositas inpasta avertitur herbas.'

500.] 'Crebra ferit' like 'acerba sonans' v. 149. 'Demissae aures:' Col. (6. 30) mentions 'aures flaccidae' among the symptoms of disease in horses. 'Incertus' seems to mean 'irregular,' appearing suddenly in profusion. 'Ibidem' refers to 'aures.' Lucr. (6. 1187) has "sudorisque madens per collum splendidus humos," though the description there is of human sickness.

501.] 'Ille,' v. 362 note. The meaning apparently is that the sweat continued to break out in the last hours, when it became cold, 'morituris' being used because he is speaking of horses, not of a particular horse. So the plurals in the following lines. Cerda comp. Hippocr. 4. 37, *οἱ ψυχροὶ ἱδρῶτες, ξὺν μὲν ὀξεῖ πυρετῷ γιγνόμενοι, θάνατον σημαίνουσι,* and Nicand. Ther. 255, *ψυχρότερος νιφετοῖο βολῆς περιχεύεται ἱδρώς.* 'Morituris,' as Wagn. remarks, signifies rather 'doomed to death' than 'about to die,' so that the sense here is 'when death was certain.'

502.] Again from Lucr. (6. 1194) "frigida pellis Duraque." 'Ad tactum,' as we say 'to the touch,' like 'ad aspectum,' constructed generally with the words which follow, 'tractanti' being connected with 'resistit,' which 'dura' qualifies.

503.] The meaning seems to be 'These are the signs of a deadly attack in its first stages,' so that 'sin,' as Keightley remarks, = 'but when.'

504.] 'Crudescere,' as in A. 7. 788., 11. 833, opp. to 'mitescere,' as Forb. says.

505.] 'Ardentes oculi,' Lucr. 6. 1146, 1180. 'Attractus ab alto spiritus,' ib. 1186. Cerda comp. Hor. Epod. 11. 10, "latere petitus imo spiritus."

506.] The use of 'gravis' with an abl. may afford an example of the shades of meaning which sometimes range under a single construction. 'Gravis aere' (E. 1. 35), 'gemitu gravis' here, 'pietate gravis' (A. 1. 151), 'Marte gravis' (A. 1. 270), and 'gravis ictu' (A. 5. 274), if analyzed, are all reducible to the same type, 'heavy in respect of copper,' 'of groaning,' 'of piety,' 'of Mars,' 'of a blow;' but each has its peculiar associations, which lead the writer to choose and the reader to acquiesce in it. The first is the commonest, 'aere gravis' = 'aere gravata.' The second, now before us, seems to mean 'groaningly heavy' = 'gravis gemibundusque,' 'gemitu' being frequently used as a modal abl. (A. 2. 323, 413, &c.), while 'gravis' standing alone would be a natural epithet for heavy breathing. The third is like the first, only that moral weight is substituted for physical. In the fourth we think of 'gravis' as a synonyme of 'gravidus,' while 'Marte' seems to hover between the father regarded as the agent, and his issue regarded as the instrument. In the fifth we feel that the epithet really belongs to 'ictu' (as in Pers. 1. 13 'pede liber' = 'pede libero,' 5. 116 'fronte politus' = 'fronte polita'), the traveller being only heavy as having just dealt a heavy blow. 'Ima' and 'longo' explain each other. Comp. with Cerda 'ilia ducere' (Hor. 1 Ep. 1. 9), of a broken-winded horse.

507.] The 'singultus' is also mentioned by Lucr. (6. 1160), where it seems to mean a hiccup, the *λύγξ κενή* of Thuc. 2. 49. 'Tendunt,' 'equi,' like 'dant' v. 503. 'It... sanguis:' again from Lucr.; see on v. 484. "Fauces .... atrae Sanguine," Lucr. 6. 1147.

508.] 'Obsessas...lingua:' once more from Lucr. (6. 1148 foll.), "ulceribus vocis via saepta coibat; ... lingua ... aspera tactu."

509.] Oil or fat mixed with wine is prescribed by Col. 6. 30, as a remedy for 'lassitudo' in horses. Germ. comp. Il. 8. 190,

Mox erat hoc ipsum exitio, furiisque refecti
Ardebant, ipsique suos iam morte sub aegra—
Di meliora piis erroremque hostibus illum!—
Discissos nudis laniabant dentibus artus.
Ecce autem duro fumans sub vomere taurus
Concidit et mixtum spumis vomit ore cruorem
Extremosque ciet gemitus. It tristis arator,
Maerentem abiungens fraterna morte iuvencum,
Atque opere in medio defixa relinquit aratra.

where Hector reminds his horses of the wine Andromache used to give them. 'Inserto,' in the mouth. Aristot. (H. A. 8. 21) speaks of pouring wine into the nostrils of sick pigs.

511.] Here again, as Macrob. (Sat. 6. 2) remarks, he copies Lucr. (6. 1229), "Hoc aliis erat exitio letumque parabat" (speaking of the uncertainty of treatment, that which cured one patient killing another). The meaning apparently is that wine at first gave relief, but afterwards made the animal worse, not that some were cured by it at first, but that afterwards others died of it. 'Furiis refecti' may be a kind of oxymoron, 'strength returned, but it was the strength of madness,' though it need mean no more than that the fever was increased.

512.] 'Iam morte sub aegra,' even in the weakness and decay of death. Their remains of strength were exhausted in this suicidal violence.

513.] From Nicand. Ther. 186, ἐχθρῶν που τέρα κεῖνα καρήασιν ἐμπελάσειε. The very mention of such horrors calls forth a deprecation, 'ominis caussa,' as in A. 2. 484. The feeling seems to be that as such things are and must be, the gods should avert them from the speaker, who believes himself to be well deserving, and turn them on those whom he hates. The enemies here are probably those of Rome, not the poet's own, though such expressions of personal malignity, in jest or in earnest, are common elsewhere, e. g. Hor. 3 Od. 27. 21. With the first part of the line comp. A. 3. 265. 'Errorem' of madness, as in E. 8. 41 Though the expression is vague, Virgil is doubtless to be understood as deprecating or imprecating suicidal madness not in the case of men, but in that of horses, which in battle would be the strength alike of Rome and of the enemies of Rome.

514.] 'Nudis,' from the ulceration of the gums (Martyn), or simply from the opening of the mouth ("Mollia ricta fremunt duros nudantia dentes," Lucr. 5. 1064, quoted by Heyne), so as to give the picture, or because of the looseness of their jaws ("dentes crepuere retecti," Pers. 3. 101), which would agree with 'morte sub aegra,' as explained above, their feebleness making their madness more deplorable. In any case we may agree with Philarg., "ut foeditatem exprimeret, adjecit *nudis*."

515—536.] 'The oxen fell in the act of ploughing, bloody foam gushing from their mouths, and the ploughman had to separate the dead from the living, and suspend his labour. Past caring for shade, or herbage, or sparkling streams, they sank unnerved, with closed eyes and drooping neck, despite of all their services, and of the natural and healthful simplicity of their life. Oxen could not be got to draw the car to Juno's temple, so they had to take buffaloes, without caring to pair them. The harrow had to be substituted for the plough; nay, men dug with their nails, and drew the wains themselves.'

515.] Imitated by Ov. M. 7. 538, 539. Comp. also Plaut. Trin. 2. 4. 122, cited on G. 2. 403. 'Ecce autem' calls attention to a new object, something like καὶ μήν in Greek. See A. 2. 318, 526, &c. 'Fumans,' 2. 542. He falls in the middle of his exertion. 'Sub vomere' as he has to pull under the weight of the thing he drags.

516.] A third imitation of Lucr. 3. 489, already glanced at vv. 84, 283.

517.] 'Ciet gemitus,' like 'ciebat fletus,' A. 3. 344.

518.] 'Abiungo' used in the sense of unyoking, ἀποζεύγνυμι, as 'iungo' in that of yoking. Emm. comp. Prop. 3. 9. 10, "Quam prius abiunctos sedula lavit equos," where however the MSS. give 'adiunctos.' The present part. seems to be used with some latitude, as Keightley remarks, to supply the want of a past part. Comp. A. 1. 305. For the contrary variety see on 1. 293.

519.] 'Reliquit' was read by Heyne from a few MSS., unnecessarily.

Non umbrae altorum nemorum, non mollia possunt
Prata movere animum, non, qui per saxa volutus
Purior electro campum petit amnis; at ima
Solvuntur latera, atque oculos stupor urguet inertis,
Ad terramque fluit devexo pondere cervix.
Quid labor aut benefacta iuvant? quid vomere terras
Invertisse gravis? atqui non Massica Bacchi
Munera, non illis epulae nocuere repostae:

520.] An imitation, as Macrob. Sat. 6. 5 has seen, of Lucr. 2. 361 foll., a passage already glanced at E. 8. 85 foll., "Nec tenerae salices, atque herbae rore vigentes, Fluminaque illa queunt summis labentia ripis Oblectare animum, subitamque avertere curam." Virgil is of course referring to the ox which has just fallen dying.

522.] In deviating from the language of Lucr. l. c. Virgil has perhaps thought rather of what would charm a spectator than of what would attract cattle; at any rate it may be said that the words 'qui . . . amnis' show a genuine feeling for the picturesque as distinct from a mere utilitarian appreciation of nature, such as has been supposed, and doubtless with some truth, to characterize the classical writers when compared with the moderns. It is a question whether 'electrum' here, as in Callim. in Cer. 29, which Virgil seems to have followed, τὸ δ' ὡς ἀλέκτρινον ὕδωρ Ἐξ ἀμαρᾶν ἀνίθυε, is amber or the metal of that name (A. 8. 402, 624). Either comparison would be sufficiently natural and classical. The Homeric use of the word is involved in similar uncertainty: see Lidd. and Scott, v. ἤλεκτρον. 'Ima latera,' apparently like 'ima ilia,' v. 506, the extremity of the long flank, implying that the whole length is relaxed and unnerved.

523.] "Dura quies oculos et ferreus urguet Somnus," A. 10. 745.

524.] 'Fluit' expresses gradual sinking to the ground. "Ad terram non sponte fluens," A. 11. 828, of Camilla falling from her horse in death. Forcell. quotes Curt. 8. 14, "Rex fluentibus membris, omissisque armis, vix sui compos;" Martial 11. 41. 3, "Cedentis oneri ramos silvamque fluentem Vicit."

525.] Scaliger (Poet. 5. 11) says of this and the five following lines "malim a me excogitata atque confecta quam vel Croesum vel Cyrum ipsum dicto habere audientem." Their spirit is that of a gentle accusation of destiny, not unlike the tone of A. 2. 426 foll. 'Benefacta,' his services to men.

526.] 'Gravis' expresses the difficulty he has surmounted. He has performed his part in the grand system of labour which the gods have ordained (1. 63 note, 121 foll.), yet he reaps no fruit from it. 'Massica,' 2. 143.

527.] 'Reponere' is used in three other places in Virgil (4. 378, A. 7. 134., 8. 175, adduced by Wagn.) in connexion with a banquet; yet though the tenor of the language is the same, the meaning seems to vary. In A. 7. 134 the reference seems to be to the wine that was brought on after the banquet, or at least the first course, was over (Il. 1. 470, A. 1. 724), so that 'repono' will point to the drinking that has gone on before. In 4. 378 the description resembles that of the early part of the banquet, A. 1. 701, which would lead us to understand 'plena reponunt pocula' either of setting anew on the table the cups which had been used at their last repast, so that the word would be rhetorically, though not etymologically, equivalent to 'ponere,' or, as 'plena' might suggest, of refilling the cups as they were emptied. At the same time it is possible there from the brevity of the description that the spreading of the table and the setting on of the bowl after the banquet may be expressed in a single line. In A. 8. 175 the meaning evidently is that the feast, which had been interrupted by the arrival of Aeneas, is set on again in his honour. Wagn. also comp. Stat. Theb. 2. 88, "Instaurare diem festasque reponere mensas," where the meaning is to renew the feast after the interlude of a drunken brawl, as "arisque reponimus ignem," A. 3. 231, of the renewal of the banquet and sacrifices which the Harpies had interrupted. It seems worth while to consider these passages together, though the result be to show that the same sense cannot be assumed for the same word even where the general context is similar. Here it is evident that the only meanings which will suit the word as an epithet of 'epulae' are that of placing a second course on the table, and that of serving up a meal where a former one has been served up. The latter might

Frondibus et victu pascuntur simplicis herbae,
Pocula sunt fontes liquidi atque exercita cursu
Flumina, nec somnos abrumpit cura salubris.
Tempore non alio dicunt regionibus illis
Quaesitas ad sacra boves Iunonis, et uris
Inparibus ductos alta ad donaria currus.
Ergo aegre rastris terram rimantur, et ipsis
Unguibus infodiunt fruges, montisque per altos
Contenta cervice trahunt stridentia plaustra.
Non lupus insidias explorat ovilia circum,

stand, whether supposed to indicate simply a succession of banquets day after day, which would gradually tell on the health, or, as Gesner suggests in his Thesaurus, s. v., the taking of two full meals on the same day (comp. Cic. Tusc. 5. 35); but the former seems more natural and forcible. This will give a slight tinge of contemporary satire to the passage, like those in the contrast between the husbandman's life and the life of other men at the end of G. 2. The attempt of Wagn. to understand 'reponere' in connexion with 'instaurare' with a special reference to libations, so that 'epulae repostae' might here mean a sacrificial or pontifical feast, seems to break down, and Voss and Wakefield's interpretation of cherished stores is disposed of by Heyne's remark, "epulae in cella carnaria ita servatae vereor ne nauseam moturae sint gulosis," fortified as that is by a passage cited by Forcell. from Quinct. 2. 4, "necesse est his, cum eadem iudicibus pluribus dicunt, fastidium moveant, velut frigidi et repositi cibi."

528.] 'Simplicis' opposed to the arts of cookery displayed in an elaborate banquet, 'epulae repostae.'

529.] 'Pocula' refers to the cups at human feasts, with which their draughts are contrasted. See on E. 8. 28. 'Exercita cursu' (comp. 'exercita motu,' Lucr. 2. 97, and the use of γυμνάζεσθαι, Aesch. Prom. 586, 592) seems merely to mean 'rapid.' It has certainly the appearance of being more than a mere ornamental epithet; yet it is difficult to discover its exact relevancy to the case of the cattle. A contrast may be intended, as Wagn. thinks, between flowing and stagnant water; but that is indicated by the noun as much as by the epithet.

531.] 'Tempore non alio:' this was the first time, "Illaque haudque alia . . . luce," Catull. 62 (64). 16.

532.] 'Quaesitas,' sought and not found, like Horace's "Sublatam ex oculis quaerimus invidi" (3 Od. 24. 32). On other occasions they offered themselves without difficulty. 'Ad sacra Iunonis:' it is not easy to determine whether Virgil has simply transferred to these Alpine regions the Argive procession where the priestess was drawn by white oxen to the temple of Juno, for which Serv. and Philarg. refer to the story of Cleobis and Biton, Hdt. 1. 31, or whether there was any thing analogous to it in those parts. Keightley refers to Strabo 5, p. 215, for the existence of a grove of the Argive Hera in the Venetian territory, and to Tac. Germ. 40 for the custom among the Germans of having the car of their goddess Hertha drawn by cows. 'Uris,' 2. 374 note.

533.] 'Inparibus,' aggravates the misfortune: not only were they buffaloes, but they were ill-matched. The word, as Heyne remarks, may include dissimilarity of colour as well as inequality in size. The objection of Ameis, "multo difficilius est uros magnitudine et maxime colore inpares in eadem regione invenire quam eos qui colore pares sunt," seems rather literal, even if his view of the fact is right, while his own interpretation, "qui hinc negotio inpares sunt," would yield a less forcible and natural sense. 'Donaria,' properly gifts, is used occasionally, especially in poetry (Ov. F. 3. 335, Lucan 9. 515), for places where gifts are offered, temples (as here), shrines, altars, &c.

535.] 'Infodiunt,' 2. 348: here of burying seed in the ground.

537—547.] 'Man has no longer to fear beast, nor beast man, in the presence of a greater terror: the sea throws up its fish; serpents die on land and in the water, and birds in the air.'

537.] The spectacle of a state of nature, from which the terror felt by beast for beast or man is removed, has been already presented to us by Virgil in two different lights; in E. 5. 60, as part of a restored

Nec gregibus nocturnus obambulat; acrior illum
Cura domat; timidi dammae cervique fugaces
Nunc interque canes et circum tecta vagantur.
Iam maris inmensi prolem et genus omne natantum
Litore in extremo, ceu naufraga corpora, fluctus
Proluit; insolitae fugiunt in flumina phocae.
Interit et curvis frustra defensa latebris
Vipera, et attoniti squamis adstantibus hydri.
Ipsis est aer avibus non aequus, et illae
Praecipites alta vitam sub nube relinquunt.
Praeterea iam nec mutari pabula refert,

golden age, in E. 8. 28, 52, as resulting from a monstrous reversal of the order of the world, such as is conceived by a heart-broken lover. We see it now in a third aspect, as the actual consequence of a levelling pestilence. 'Insidias explorat' seems to be a mixture of two expressions, such as 'insidias struit' and 'loca explorat,' though it might also mean 'tries his stratagems,' 'exploro' having the sense of 'experior' in several passages quoted by Forcell., e. g. Lucan 2. 603, "Taurus in adversis explorat cornua truncis;" Sil. 11. 358, "Hoc iugulo dextram explora." 'Insidians,' the reading of Rom. and another MS., would remove all difficulty, but it does not look so Virgilian. With the picture of the wolf comp. the simile A. 9. 59 foll. The general sense of the passage is poorly imitated by Ov. M. 7. 545, 546. Lucr. 6. 1219, after saying that the beasts and birds did not touch the bodies of those who died by the plague, or if they did, were poisoned, goes on "Nec tamen omnino temere illis solibus ulla Comparebat avis, nec tristia saecla ferarum Exibant silvis: languebant pleraque morbo Et moriebantur."

538.] "Nec vespertinus circumgemit ursus ovile," Hor. Epod. 16. 51. 'Obambulare muris' occurs Livy 36. 34. 'Acrior cura:' disease is stronger than hunger or thirst of blood.

539.] 'Timidi dammae,' E. 8. 28 note.

541.] 'Iam' serves for a transition as in 2. 57, though here it may have a more distinctly temporal force, signifying that the event has begun before that previously mentioned is ended. 'Maris inmensi,' 1. 29. 'Natantum' like 'volantes,' 'balantes,' &c. Comp. Soph. fr. 856 (Nauck), ἰχθύων πλωτῷ γένει.

542.] Comp. E. 1. 60, where the thing here mentioned is used to symbolize an impossibility. Here however the fish are dead or dying before they are thrown upon the shore. Aristot. (H. A. 8. 19) denies that fish suffer from epidemics, but later naturalists do not agree with him.

543.] Wagn. demurs to 'proluit,' but it has the same sense as in 1. 481, 'washes before it.' 'Insolitae' would be a more natural epithet of 'flumina,' but the river may be called unaccustomed to the seal, as well as the seal to the river, and Virgil prefers the former mode of expression, both for novelty's sake, and as giving the river a quasi-personality. See E. 6. 40. The seals are cast on shore, not being able in their sickness to contend with the waves, but they take to the rivers as the nearest approach to their natural home. Comp. Horace's well-known picture 1 Od. 2. 7. 8.

544.] 'Curvis latebris,' 2. 216. The epithet is significant, as the shape of their lurking place would prevent most animals from following them.

545.] 'Attoniti,' as the serpent v. 434 is 'exterritus.' 'Adstantibus:' the force of the compound may perhaps be given here by our 'standing up.' Comp. 'assurgo.' Forcell. cites Pliny 34. 8, "Phidias ... fecit ... Minervam Athenis, quae est in Parthenone adstans." They erect their scales in terror or in fruitless self-defence.

546.] 'Ipsis,' which habitually live in it. 'Non aequus,' 2. 225.

547.] Comp. A. 5. 516, 517.

548—566.] 'Remedies are in vain: horror and disease reign every where: the bleatings and lowings of dying cattle are heard all about; the stalls are heaped with dead, which have to be buried, as their flesh cannot be roasted or boiled, nor their hides or wool used for clothing under penalty of contagion.'

548.] 'Mutari pabula,' seemingly of changing their food, not of driving them to pasture in another district. 'Iam nec' was

Quaesitaeque nocent artes; cessere magistri,
Phillyrides Chiron Amythaoniusque Melampus.
Saevit et in lucem Stygiis emissa tenebris
Pallida Tisiphone Morbos agit ante Metumque,
Inque dies avidum surgens caput altius effert.
Balatu pecorum et crebris mugitibus amnes
Arentesque sonant ripae collesque supini.
Iamque catervatim dat stragem atque aggerat ipsis
In stabulis turpi dilapsa cadavera tabo,
Donec humo tegere ac foveis abscondere discunt.
Nam neque erat coriis usus, nec viscera quisquam
Aut undis abolere potest, aut vincere flamma;

restored by Heins. from Med. for 'nec iam,' which Rom. and others give.

549.] 'Quaesitae,' invoked or applied to, if 'artes' be taken in the sense of healing powers; invented, if it merely mean expedients of cure. 'Cessere magistri' occurs again A. 12. 717, where the herdsmen retire from a combat between two bulls, as here the healers leave the field to the disease. 'Magistri' here seem to be, not as Voss thinks, the 'magistri pecudum,' but 'magistri artis medendi' (comp. Cic. de Inv. 1. 25, "artium liberalium magistri;" Pers. Prol. 10, "Magister artis ingenique largitor," and "arte magistra" of Iapis the physician A. 12. 427), the specification being supplied from the previous clause.

550.] The choice of the mythic heroes of medicine to convey the notion that the utmost medical skill was baffled by the disease is eminently characteristic of Virgil's literary spirit, and contrasts significantly with the way in which Lucretius enforces the same thought, in one of his finest lines, "mussabat tacito Medicina timore" (6. 1179), the healing art, generally so clear and articulate, now muttering in voiceless terror. The patronymic of Chiron comes from his mother, Philyra (see on v. 93), from whom he is also called Philyreius (Ov. M. 2. 676), that of Melampus from his father.

551.] 'Tisiphone,' who seems mentioned merely as one of the Furies (A. 6. 57), the impersonation of Vengeance, comes up from the Shades with Disease and Terror flying before her as her harbingers.

552.] Comp. A. 12. 335, "circumque atrae Formidinis ora, Iraeque, Insidiaeque, dei comitatus, aguntur."

553.] The Fury increases in size, like Fame A. 4. 175. The hint of the line seems to be taken from the famous description of Religio Lucr. 1. 64, 5, "Quae caput a caeli regionibus ostendebat, Horribili super aspectu mortalibus instans," though nothing is said there about growth.

555.] 'Arentes' points to the intense heat, v. 479. Rom. gives 'horrentes.'

556.] 'Dat,' Tisiphone. The language is again imitated from Lucr. (6. 1144), "Inde catervatim morbo mortique dabantur." Later in the description, v. 1263, there is another line which Virgil may have had in view, "Confertos ita acervatim mors accumulabat." 'Ipsis' seems to imply that the sheds, being the places of rest for the untainted and those under treatment, were the last spots where the dead should have been allowed to lie in heaps.

557.] 'Dilapsa:' 'diffluentia,' Taubm. See vv. 484, 485.

558.] 'Discant,' the reading of some MSS., is to be rejected, because, as Wagn. observes, it would signify that the object of Tisiphone in piling up the dead was to teach men to bury them.

559.] 'Viscera,' according to Serv. on A. 6. 253, signifies the whole carcass under the skin, so that it is the natural correlative of 'coria.'

560.] The context, as Wagn. urges, seems to show that Serv. is right in supposing Virgil to speak of the impossibility of cleansing or cooking the flesh for men's use, as against Heyne and Voss, who suppose him to mean that the carcases were too numerous to be destroyed by fire or water. The latter view is favoured by the words 'viscera undis abolere' (comp. A. 4. 497, "abolere viri monumenta," where destruction by fire is spoken of, and Tac. A. 16. 6, "corpus igni abolitum"); but we may reconcile them to Serv.'s interpretation by supposing a confusion between such phrases

Ne tondere quidem morbo inluvieque peresa
Vellera nec telas possunt attingere putris;
Verum etiam, invisos si quis temptarat amictus,
Ardentes papulae atque inmundus olentia sudor
Membra sequebatur, nec longo deinde moranti
Tempore contactos artus sacer ignis edebat.

as 'viscera purgare (or 'coquere') undis' and 'vitium undis abolere,' aided perhaps by an association with 'oleo,' as if 'abolere' could mean to get rid of the smell. The reference then will be, as hinted above, either to cleansing or to boiling. 'Vincere flamma,' in the sense of cooking, is supported by Forb. from Sammonicus, v. 319, "cochleas undis calefactas et prope victas," and by Tac. H. 4. 53, "metallorum primitiae nullis fornacibus victae."

561.] 'Ne . . . quidem' is the reading of Med. and one or two other good MSS., and is restored by Wagn. for 'nec . . . quidem.' See on 1. 146. 'Inluvie:' comp. v. 443. The discharge from the sores is what is here meant.

562.] Wagn. seems right in supposing that in 'telas attingere' Virgil puts the case of the wool having been woven, and says that it would be useless, as the webs would break at the touch. There is in fact a rhetorical climax—'The wool was too rotten to be shorn, or, if shorn, to be woven, or if woven, to be put on, or if put on, to be worn without contracting disease.' 'Attingere' appears as if it might refer either to the weaver, or to the person who takes up the texture for use. 'Adiungere,' the reading of one MS., would yield a good sense (Voss comp. Ov. M. 6. 55, "Tela iugo vincta est"), were it better supported.

563.] 'Etiam' might go with 'temptarat,' 'if any one had gone so far as to make the experiment;' but it seems better to take it with 'papulae atque sudor sequebatur,' as if 'non modo,' or something equivalent, had been expressed in the preceding part of the sentence. 'Not only was the wool too rotten for weaving or wearing, but it even produced inflammation.'

565.] 'Sequebatur' seems to express the trickling of the sweat all over the limbs, following as it were their course, as Heyne explains it, with a further reference to these symptoms as the consequence of putting on the garment—a mixture of 'sudor sequebatur' and 'sudor per membra ibat.' 'Moranti' of the patient, who, as we should say, had not to wait long before he was seized.

566.] 'Contactos' is explained by the substantive 'contagium.' 'Sacer ignis,' a disease akin to the erysipelas, but, according to Celsus (5. 28), not identical with it. Lucr. (6. 1167) compares the ulcers in the plague to the effect of the 'sacer ignis,' and in v. 660 speaks of the disease itself, "Existit sacer ignis, et urit corpore serpens Quamcumque arripuit partem, repitque per artus," where the last clause will illustrate 'membra sequebatur.'

P. VERGILI MARONIS

GEORGICON

LIBER QUARTUS.

THE possible relation of this part of Virgil's work to the Μελισσουργικά of Aratus, and the position which it may be said to occupy with reference to the presiding conception of the Georgics as the poetical glorification of labour, have each of them been touched upon in the general Introduction. As a didactic treatise, the Fourth Book is perhaps more regular than the rest; that is, if we consider it to include not only the "experience" of the bee-keeper, but, according to Dryden's somewhat bold rendering of "experientia," the "birth and genius" of the bee. There are however two memorable digressions, the one apologizing for the absence of a disquisition on gardening as a constituent part of the Georgics and containing a notice of a visit once paid by the poet to an old gardener at Tarentum (vv. 116—148), the other tracing the Eastern method of breeding bees out of the carcases of cattle to a supposed legendary origin in the Grecian story of Aristaeus (vv. 315—558). On the first I have offered some remarks in a note on the lines concluding it: on the second something remains to be said.

Tradition tells us that the story of Aristaeus did not originally form part of this book, which, as first written, had a very different conclusion. The Pseudo-Donatus says in his Memoir, after speaking of C. Cornelius Gallus, the hero of the Tenth Eclogue, "Usque adeo hunc Gallum Vergilius amarat, ut quartus Georgicorum, a medio usque ad finem, ejus laudem contineret: quem postea, iubente Augusto, in Aristaei fabulam commutavit." Servius on Ecl. 10. 1, and again on Georg. 4. 1, mentions or refers to this story. Heyne discredits it, seeing nothing in the subject of the book which could have suggested so elaborate a commemoration of Gallus: but if we accept Keightley's ingenious suggestion that the mention of Egypt as the country where the art of restoring bees was in vogue (vv. 287, foll.) may have led to an eulogy on the friend who had followed up the victory of Actium, assisted Octavianus in securing Cleopatra, and was in consequence made the first prefect of the new province, we shall see that the element of internal probability is not wanting, at the same time that we shall be able, as Keightley remarks, to account for a certain appearance of topographical overloading in the lines where Egypt is designated. So again the circumstances of Gallus' fall, which was owing to the alleged extravagant assumption of his Egyptian administration, may show us that, without wishing to war with the dead, Caesar may have naturally desired the suppression of so elaborate an encomium on a career which ended so disastrously. Keightley apparently thinks that the passage extended only to a few lines, which were easily removed, though not without leaving a rent: I see no difficulty in taking the tale on its intrinsic likelihood as it stands, and supposing that the episode of Gallus may have been as considerable in its range and pretension as the episode of Aristaeus. We have seen in the Sixth Eclogue how Virgil could introduce his friend among the personages of the old mythology, and he may

doubtless have made some contrivance here by which his bees should hum the praises of Gallus through half the book, yet not weary the reader. However, if we do not know what we have lost through Augustus' interposition, we know that we have gained a splendid specimen of Virgil's narrative power, an anticipation of that greater work to which Rome and Greece alike were bidden to give way.

PROTINUS aerii mellis caelestia dona
Exsequar. Hanc etiam, Maecenas, aspice partem.
Admiranda tibi levium spectacula rerum
Magnanimosque duces totiusque ordine gentis
Mores et studia et populos et proelia dicam.

1—7.] 'I now come to the making of honey, still hoping for Mæcenas' patronage. It opens a new world, the life of a commonwealth in miniature; a humble subject, but one which may bring glory to the poet, if Apollo inspire him.'

1.] This exordium is even briefer than that of Book 2. One reason why it is not protracted further may be, that there was no deity to be invoked as the special patron of this part of the subject, like Bacchus or Pales. Again, the episode of Aristaeus furnishes a halting place of such length, that Virgil may well have felt that his readers ought to be delayed as little as possible on the border of his new province. 'Protinus' expresses that in speaking of bees he is following the course of his subject. 'Aerii mellis caelestia dona,' referring to the supposed origin of honey from dew (E. 4. 30 note), *μέλι δὲ τὸ πίπτον ἐκ τοῦ ἀέρος, καὶ μάλιστα τῶν ἄστρων ἀνατολαῖς, καὶ ὅταν κατασκήψῃ ἡ ἶρις*, Aristot. H. A. 5. 22. Pliny 11. 12, accepting this hypothesis, speculates further whether it is the sweat of the heaven, or the saliva of the stars, or the humour got rid of by the atmosphere. "Quibusdam placet non faciendi mellis apibus scientiam esse, sed colligendi. Hinc *mel aerium* Virgilio, quod ex rore aeris factum: *Protinus—dona.*" Sen. Ep. 85. 'Caelestia' is to be understood partly in the sense of 'aerii,' partly as an acknowledgment that the gift is from the gods.

2.] 'Exsequi' is frequently used of going through a subject, as in Livy 27. 27, "si quae variant auctores omnia exsequi velim;" Tac. A. 3. 65, "exsequi sententias haud institui, nisi insignes," quoted by Forcell. Otherwise it might be understood as in A. 4. 396, 421., 6. 236, of the performance of the task set by Maecenas (comp. 3. 41). 'Aspice' in the sense of regarding with favour. "Aspice et haec," Pers. 1. 125.

3.] 'Admiranda' might be taken with 'tibi,' and referred to all the accusatives which follow, Virgil promising to tell of them for Maecenas' admiration; but it seems better to understand 'admiranda' merely as an epithet of 'spectacula,' as a contrast is apparently intended between 'admiranda spectacula' and 'levium rerum,' and to make the two following lines epexegetical of the one before us. 'A marvellous exhibition of things slight in themselves—high-souled leaders, and the life of a whole nation, its character, its genius, its races, its battles, shall all be unfolded to you.' 'Spectacula' seems to be suggested by 'aspice.' 'Levium rerum' is to be understood quite generally.

4.] The force of 'magnanimos' is expressed by a whole line lower down, v. 83, "Ingentis animos angusto in pectore versant." 'Ex ordine,' which is of course unmetrical, is found in the majority of MSS., but the preposition is omitted by Med. and Rom. It was probably, as Wagn. says, introduced by some one who remembered 3. 341, "totumque ex ordine mensem," or knew that 'ex ordine' was a common phrase. 'Ordine' is constructed with 'dicam,' but its position after 'totius' is significant, implying that the whole is to be regularly divided into its parts.

5.] 'Mores,' though a very significant word in the mouth of a Roman, involving in fact that which, as they felt, made their nation what it was, is difficult to render by a single English equivalent. It includes the particular as well as the general, *ἔθη* as well as *ἤθος*; and though distinguished from 'leges,' written ordinances imposed from without, it is equally applicable to actual institutions and floating usages or feelings. 'National character,' 'the spirit of the age,' 'civilization,' 'social traditions,' words occupying different places in our modern vocabulary, all seem to suit it by turns. Of these the second, which might serve as a translation of the word in several passages of the satirists (e. g. Pers. 2. 62, Juv. 14. 323), is perhaps the only one which would not express the meaning here; but on the whole the first seems preferable. 'Studia' are tastes, as in 3. 498, where we have seen it applied

In tenui labor; at tenuis non gloria, si quem
Numina laeva sinunt auditque vocatus Apollo.
Principio sedes apibus statioque petenda,
Quo neque sit ventis aditus,—nam pabula venti
Ferre domum prohibent—neque oves haedique petulci
Floribus insultent, aut errans bucula campo
Decutiat rorem, et surgentis atterat herbas.
Absint et picti squalentia terga lacerti

to the horse, differing from 'mores' as the genial and impulsive element differs from the more regular and systematic. In 'populos' we are reminded of the various constituents of a nation, its historical races or its clans. Comp. A. 10. 202, where different 'populi' range under one 'gens.' In applying it to the bees Virgil may have referred to the different races, which, as he says, vv. 92 foll., may exist in the same hive, or he may have used the word as it is used by Col. 9. 13, where 'duo populi' appear to mean 'duo examina,' of the inhabitants of different hives. In the former view 'proelia' will have been suggested by 'populos:' see vv. 67 foll.

6.] 'In tenui,' of the thing on which the labour is spent, as 'laborare in re' is used. Tac. A. 4. 32 (comp. by Wund.) says "nobis in arto et inglorius labor," contrasting his subject with that of the historians of ante-imperial Rome, where however the image is taken from exercising in a confined space. 'Tenuis non gloria:' he does not advert, as in 3. 289 foll., to the slightness of the subject as constituting the triumph of the man who could adorn it, but simply says that the glory of a true poet whom the gods inspire to sing is not to be measured by the littleness of his theme.

7.] 'Laeva' is interpreted by Gell. 5. 12 to mean 'adverse:' Serv. on the contrary explains it to mean 'propitious.' The commentators are divided, Jahn, Keightley, and Ladewig, among the more recent, taking the former view, Heyne the latter. Pliny 2. 54 and Varro ap. Fest. 'sinistrae' are cited to show that in Roman augury the left was thought the favourable, the right the unfavourable quarter, the received opinion among the Greeks being precisely the reverse, a contrariety accounted for by the statement that the augurs of the one nation looked to the north, those of the other to the south. Looking to Virgil's usage, we find the only places where 'laevus' occurs in a good sense are A. 2. 693., 9. 631, both of which mention thunder on the left as a propitious omen, apparently following Ennius, Ann. 517, while it is applied in a bad sense E. 1. 16, A. 2. 54, to human folly, and in A. 10. 275 to the baleful light of the dog-star; to which must be added that when he uses 'sinister' metaphorically it is always for evil, as 'dexter' is always for good. Thus the balance seems decidedly to incline towards Gellius' view, which is also favoured by the word 'sinunt,' implying that a gracious permission is not a matter of course. Thus explained, the words will contain a slight touch of modesty, perhaps of pessimism, as if Virgil feared that he had to struggle with an unpropitious destiny, much as he expresses himself 2. 483, 484. Possibly the word may have a shade of meaning like that which it has in E. 1. 16, as if it denoted the gods that blunt the intellect. 'Sino' with an acc. is not uncommon in Virgil, v. 47, A. 4. 540., 6. 96., 9. 620., 10. 598., 12. 316, like ἐᾶν in Greek, so that it need not be regarded as elliptical. "Aderitque vocatus Apollo," A. 3. 395. For 'audit vocatus' Wund. comp. Hor. 2 Od. 18. 40, 3 Od. 22. 3.

8—17.] 'First about a situation for a hive. It should be out of the way of the wind, of cattle, which spoil flowers and grass, of lizards, bee-eaters, swallows, and other birds, which not only injure the garden but devour the insects.'

9.] This and the next three lines are quoted and adopted by Col. 9. 4.

10.] 'Petulci:' an epithet of lambs in Lucr. 2. 368. Macrob. (Sat. 6. 5) notes the imitation. Pliny (11. 18) gives another reason why sheep do harm to bees, because the insects get entangled in the wool.

11.] We may either understand 'ubi' from 'quo,' or regard 'floribus insultent' as implying motion, as we should say 'where they do not come trampling on the flowers.' 'Campo' with 'errans,' which conveys a notion of space, rather than with 'decutiat.'

13.] 'Squalentia,' 2. 348. Here it seems = 'squamosa,' with which it is perhaps connected. Col. (9. 7) speaks of the lizard, "qui velut custos vestibulo prodeuntibus apibus affert exitium," recom-

Pinguibus a stabulis, meropesque, aliaeque volucres,
Et manibus Procne pectus signata cruentis;
Omnia nam late vastant, ipsasque volantis
Ore ferunt dulcem nidis inmitibus escam.
At liquidi fontes et stagna virentia musco
Adsint, et tenuis fugiens per gramina rivus,
Palmaque vestibulum aut ingens oleaster inumbret,
Ut, cum prima novi ducent examina reges
Vere suo, ludetque favis emissa iuventus,

mending as a safeguard that the hive should have two or three entrances. The 'stellio,' a variety of the lizard, is mentioned below, v. 243.

14.] 'Stabula' here and in v. 191 may be transferred by Virgil from the cattle, the subject of the preceding book; Col. (9. 6. 4) however uses it of bees, as elsewhere of poultry, peacocks, and even fish. 'Pinguibus' seems to give the reason why care should be taken. Med. has 'ab stabulis,' which Forb. and Ladewig adopt. 'Meropes:' "the 'merops apiaster L.,' or bee-eater, is a bird of passage in the south of Europe. It is like the swallow, of the fissirostral tribe, and, like it also, hunts insects on the wing. Its bill is long and slender, slightly curved; its wings long and pointed. The 'meropes' usually visit Greece and Italy in flocks of from twenty to thirty; they very rarely stray so far north as England" (Keightley). 'Aliaeque volucres,' which Heyne thinks feeble, is connected by Wagn. closely with the next line, as being equivalent to the common Greek idiom, ἄλλα τε πτηνὰ καὶ Πρόκνη. He does not however produce any similar instance in Latin; the parallel too seems to fail from the previous specification of 'meropes,' which shows that 'aliae' means 'other than what precedes,' not 'other than what follows.' If we are to account for what is probably a mere piece of inartificial writing, we might say that the swallow is mentioned after the 'aliae volucres' because Virgil chooses to conceive of her with reference to her original human form.

15.] 'Procne:' see on E. 6. 78. 'Manibus cruentis:' the blood which stained her hands was supposed to have dropped on her breast. Such at least is the interpretation suggested by Ov. M. 6. 669, "neque adhuc de pectore caedis Excessere notae, signataque sanguine pluma est." Otherwise it would seem more natural to understand of her beating and rending her breast in her agony for the child she murdered, as the note of the nightingale is interpreted as a lament for Itys. The hostility of the swallow to bees as well as of the bee-eater is mentioned by Aristot. H. A. 9. 40, Geopon. 15. 2, and Aelian 5. 11.

16.] 'Ipsas' opposed to 'omnia.' 'Volantis' is commonly taken as a substantive, but it seems rather to mean that bees are caught on the wing.

17.] The epithet is transferred from the nestlings to the nest, as in A. 12. 475, "hirundo Pabula parva legens, nidisque loquacibus escas," and perhaps A. 5. 214, "Cui domus et dulces latebroso in pumice nidi" (see however G. 1. 414). Col. (7. 9) actually uses 'nidus' of a litter of pigs—"in cubili suam quisque matrem nidus exspectat," but this is probably poetical imitation rather than idiomatic prose.

18—32.] 'Let it be placed near water, standing or running, and overshadowed by a tree, under which they can take refuge from the heat of a spring noon. Stones or branches should be thrown into the water as bridges where they can dry themselves if they get wet. There should be cassia, wild thyme, savory, and violets growing near.'

18.] This is recommended by Aristotle (H. A. 9. 40), the writer in the Geopon. (15. 2), Varro (3. 16), and Columella (9. 5).

19.] 'Tenuis:' Varro (l. c.) says that the water should not be more than two or three inches deep.

20.] 'Inumbret' was restored by Heins. from Med., Rom., and others for 'obumbret.'

21.] The swarm is headed by new chiefs, who lead out the colony, 'iuventus.'

22.] 'Vere suo,' their own spring, the time when they are in vigour, after their winter seclusion. This seems more poetical than to understand the words with Ameis, "ver quod proprium sit apum, seu quod verum habeant ver, incipiens a verno equinoctio et pertinens usque ad solstitium aestivum." 'Ludet,' according to Keightley, refers to the incessant flying backward and forward of the bees previous to the rising of the swarm.

Vicina invitet decedere ripa calori,
Obviaque hospitiis teneat frondentibus arbos.
In medium, seu stabit iners, seu profluet humor,
Transversas salices et grandia coniice saxa,
Pontibus ut crebris possint consistere et alas
Pandere ad aestivum solem, si forte morantis
Sparserit aut praeceps Neptuno inmerserit Eurus.
Haec circum casiae virides et olentia late
Serpylla et graviter spirantis copia thymbrae
Floreat, inriguumque bibant violaria fontem.
Ipsa autem, seu corticibus tibi suta cavatis,
Seu lento fuerint alvearia vimine texta,
Angustos habeant aditus: nam frigore mella

23.] 'There may be a bank near to invite them.' So 'obvia' in the next line. "Decedere nocti," E. 8. 88, G. 3. 467.

24.] The image is from a man who meets his friend and detains him ('teneat') hospitably. Forb. comp. Hor. 2 Od. 3. 10, "umbram hospitalem," of the shade of the pine and poplar.

25.] 'Stabit' of the 'stagna' v. 18, 'profluet' of the 'rivus' v. 19.

27.] 'That there may be many bridges for them to stand upon.' Florentinus in the Geopon. 15. 2, and Varro, l. c., assign a different reason for the recommendation, viz. that the bees may be able to sit and drink.

28.] 'Pandere ad aestivum solem:' comp. 1. 398. 'Morantis' seems to mean lingering near the water, or pausing in their flight, but it is not easy to see the reason for it.

29.] 'Sparserit,' sprinkled, Wund., rightly, as the context shows. 'Praeceps,' the headlong sweep of the wind suggests the headlong fall of the bees, as if it had been 'praecipites.' 'Neptuno' is intended "angustis rebus addere honorem."

30.] 'Haec circum:' around this watered spot where the apiary is to be. 'Casiae,' 2. 213, E. 2. 49 note.

31.] 'Serpylla,' E. 2. 11, where it is similarly characterized. 'Thymbrae:' "the 'thymbra,' though a kind of 'satureia,' was different from it, for Columella has (10. 233) 'Et satureia thymi referens thymbraeque saporem.' It may be that the 'thymbra' is the wild, the 'satureia' the cultivated plant. The savory, though cultivated in our gardens, is not one of our indigenous plants" (Keightley). 'Graviter spirantis' is here used in a good sense, contrary to its usual acceptation. Pliny talks of "odore iucunde gravi" 21. 10, "suaviter gravi" 25. 9.

32.] 'Inriguum' active, as in Tibull. 2. 1. 44, "Tunc bibit inriguas fertilis hortus aquas." So "rigui amnes" 2. 485.

33—50.] 'The entrances to the hives should be narrow, to exclude heat and cold. These indeed the bees endeavour to protect themselves against by stopping up every crevice with wax and the pollen of flowers: nay, they sometimes hive under ground, in hollow rocks and in decayed trees. Accordingly plaster the crevices yourself with mud and leaves. There should be no yews in the neighbourhood, no burning of crabs near, nor should the hive be in a marshy spot, or where there is an echo.'

33.] Comp. note on 2. 453. 'Corticibus cavatis,' 2. 387.

34.] Rom. and others read 'alvaria,' being misled by the pronunciation. Other kinds of hives are mentioned by the agricultural writers (Varro 3. 16, Col. 9. 6, &c.), those made of the ferula, which Col. and Pliny put next to cork, of hollowed wood or boards, of earthenware, of dung, and of bricks.

35.] The bees make their own entrances narrow, as Aristot. (H. A. 9. 40) remarks. The reasons which make this desirable, as given by Col. 9. 7, are, first, the exclusion of the cold, secondly, the exclusion of lizards and the larger insects. As a protection against the extremes of the weather he also lays stress on what Virgil notices afterwards, the plastering of the hives, and on their being made of a proper material, cork being the best fitted for that object, earthenware the worst. Keightley thinks that Virgil misunderstood his authorities, and that Col. would not have mentioned the weather at all as a reason for

Cogit hiemps, eademque calor liquefacta remittit.
Utraque vis apibus pariter metuenda; neque illae
Nequiquam in tectis certatim tenuia cera
Spiramenta linunt, fucoque et floribus oras
Explent, collectumque haec ipsa ad munera gluten
Et visco et Phrygiae servant pice lentius Idae.
Saepe etiam effossis, si vera est fama, latebris
Sub terra fovere larem, penitusque repertae
Pumicibusque cavis exesaeque arboris antro.
Tu tamen et levi rimosa cubilia limo

narrow entrances, but for his deference to the poet.

36.] 'Remittit' gives the opposite image to 'cogit.' Ameis remarks that 'liquefacta remittit' has the force of 'reliquefacit,' a word which is not found.

37.] 'Utraque vis' in prose would probably have been 'utriusque vis.' Comp. such expressions as 'ea signa' A. 2. 171. 'Apibus metuenda:' see on 2. 419. 'Neque illae,' &c.: "nec te Nequiquam lucis Hecate praefecit Avernis," A. 6. 118. 'Nequiquam' does not mean 'without an object' (Heyne), but 'without result,' as v. 45 shows. 'The bees take good care of themselves; but you should care for them nevertheless.'

39.] 'Spiramenta,' 1. 90, here of the crevices ('rimosa cubilia,' v. 45) with the earlier commentators, not with Heyne of the entrances. The 'fucus' seems to be the pollen of flowers, as Keightley explains it, distinguished from the 'gluten,' a substance collected from trees. Comp. v. 160, "Narcissi lacrimam et lentum de cortice gluten." Aristotle seems to class them together (H. A. 9. 40), *οἰκοδομοῦσι τὰ κηρία φέρουσαι τῶν τε ἄλλων ἀνθέων καὶ ἀπὸ τῶν δένδρων τὰ δάκρυα. ἰτέας καὶ πτελέας καὶ ἄλλων κολλωδεστάτων. τούτῳ δὲ καὶ τὸ ἔδαφος διαχρίουσι τῶν ἄλλων θηρίων ἕνεκεν.* Varro (l. c.) distinguishes between the 'propolis,' with which the entrance is rubbed, and the *ἐριθάκη*, with which the combs are glued together. Modern English writers appear to include both under the name of bee-bread, though there is some difference of opinion about the use made of this substance. But it is not easy to say what Virgil really means, as no other instance is quoted of 'fucus' used in this or a similar sense. 'Floribus' occurs again v. 250, seemingly for this same pollen, and so apparently Pliny 11. 7, speaks of the 'propolis' as "crassioris iam materiae additis floribus, nondum tamen cera, sed favorum stabilimentum." 'Oras' is explained by Keightley of the entrances, to which, according to Varro and the Geopon., the 'propolis,' or some similar substance, was applied. 'Explent' however points rather to crevices, as Taubm. understands it, though no instance is given of 'orae' in this sense. 'Ora' might be suggested, and paralleled from A. 2. 482, "lato dedit ore fenestram."

40.] 'Haec ipsa ad munera:' "ad linenda spiramenta et explendas oras."

41.] 'Visco,' 1. 139. 'Pice Idae,' 3. 460. 'Phrygiae Idae,' A. 3. 6.

42.] 'Effossis' is commonly explained of holes formed by nature or by man. I have been told however that there is reason to think that bees make holes for themselves, which is Serv.'s interpretation.

43.] 'Fovere larem,' 3. 420. 'Fodere,' the old reading before Heins., supported by Med., Rom, and many others, if not contrary to the sense, would at any rate create a tautology with 'effossis.'

44.] 'Pumicibus:' comp. the simile A. 12. 587 foll., and that in Il. 2. 87 foll., where the bees issue *πέτρης ἐκ γλαφυρῆς*. The line is an echo of 2. 453, "Corticibusque cavis vitiosaeque ilicis alveo," where see note. Some MSS. give 'alvo' here, but 'antro' is acknowledged by Macrob. Sat. 6. 7, and was doubtless preferred by Virgil for variety's sake. 'Alveo' would remind us of the hive; 'antro' suggests the parallel between the hollow trunk and the rocky cavity just mentioned.

45.] For 'et levi' many MSS. give 'e levi,' a reading acknowledged by Serv., who separates it from 'limo' and supposes it to mean 'lightly' (like 'e facili,' 'e tuto,' &c.), the bee-keeper being reminded that a slight effort on his part will accomplish what costs the bees a great one. Burm., who points out the metrical fault of this ingenious explanation, himself reads 'e levi,' citing similar instances from medical writers, e. g. Cels. 5. 28, "Prius ungi ex cerussa

Ungue fovens circum, et raras superiniice frondes.
Neu propius tectis taxum sine, neve rubentis
Ure foco cancros, altae neu crede paludi,
Aut ubi odor caeni gravis, aut ubi concava pulsu
Saxa sonant vocisque offensa resultat imago.
Quod superest, ubi pulsam hiemem Sol aureus egit
Sub terras caelumque aestiva luce reclusit,

pustulae debent." He also suggests that 'e leni' might be read in the sense proposed by Serv., who himself mentions 'et leni' as another reading. As however 'et levi' has the authority of Med. and other MSS., we may safely prefer it, as the more obvious reading, to either of these refinements. The same precept is given by Col. 9. 14, Varro 3. 16, &c.

46.] 'Fovens,' because one object is to keep out the cold air. Wagn. says he should have expected 'densas' not 'raras,' but Keightley replies that the poet knew leaves do not lie close when spread on any thing.

47.] Heyne rightly vindicates the position of this and the three following lines against any who may think that they would have come in more naturally among the cautions of vv. 9 foll. The question there was about choosing a neighbourhood for the bees where they might expatiate without injury: Virgil is now speaking of the hive, and after directing that it should be made weather-tight, he naturally passes on to speak about smells and sounds which might penetrate it and injure the inmates. The rhythm of the line resembles that of 2. 299, "Neve inter vites corulum sere; neve flagella." 'Taxum,' E. 9. 30 (note). 'Tectis,' the hives, as above v. 38.

48.] With 'crede' we might supply 'tecta,' but as the hive would not in any case be actually planted in a deep marsh, it is perhaps better to consider the verb as intransitive, 'do not trust a marsh' being equivalent to 'do not calculate on it as not likely to do harm,' 'do not enter into relations with it.' So probably A. 7. 97, "thalamis neu crede paratis." In the next line 'locis' may easily be supplied from 'ubi.'

49.] The dislike of bees for strong smells is abundantly vouched for by various authorities whom Cerda quotes. Pliny (11. 18) says that they attack persons who are strongly perfumed; Col. (9. 14) that they are angry at those who smell of wine. 'Pulsu,' with the stroke or impact of a sound. The two clauses, as usual, state the same thing.

50.] Virgil seems to have been thinking of Lucr. 4. 570, "Pars (vocum) solidis adlisa locis reiecta sonorem Reddit, et interdum frustratur imagine verbi." (Comp. his whole language about visual images in the early part of the same book.) Varro (3. 16) recommends placing bee-hives "potissimum ubi non resonant imagines," which with Cic. Tusc. 3. 2, "ea virtuti resonat, tanquam imago," would seem to show that 'imago' was a received word for an echo, not a mere poetical expression. Columella adopts a periphrasis: "nec minus vitentur cavae rupis aut vallis argutiae (Forcell. quotes an application of the word from Pliny 10. 29 to the varieties in the note of the nightingale), quas Graeci ἠχοῦς vocant." There is some impropriety in the use of the word here, as though it suits 'resultat,' it cannot in strictness be called 'offensa.' That which strikes the rock ('offenditur') is the actual sound; the reflection or echo is that which is returned. Modern writers speak less decisively of the effect of sound on bees, some doubting whether they have a sense of hearing.

51—66.] 'When warm weather begins, the bees issue forth and spread themselves over the country near, culling from flowers and streams what will support their young and make wax and honey. Accordingly when you see them swarming in the air, be sure that they will make for water and trees. Rub with savory and balm the place where they are likely to settle, and make a clashing of cymbals, and they will alight of their own accord and get into the hive.'

51.] 'Quod superest,' 2. 346. 'Pulsam ... sub terras:' the image seems to be partly mythological, winter being vanquished by the sun like the Titanic powers by Jupiter, and driven down to Tartarus; partly derived from the succession of day and night, which appear to ascend from under the earth and go down to it again. The physical explanation suggested by Serv. seems scarcely borne out by the passage to which he refers, Lucr. 6. 840 foll.

52.] In the winter the sky is closed up with clouds and bound with frost, so that it is here said to be opened and relaxed by light and warmth. "Aperit annum," 1.

Illae continuo saltus silvasque peragrant
Purpureosque metunt flores et flumina libant
Summa leves. Hinc nescio qua dulcedine laetae
Progeniem nidosque fovent, hinc arte recentis
Excudunt ceras et mella tenacia fingunt.
Hinc ubi iam emissum caveis ad sidera caeli
Nare per aestatem liquidam suspexeris agmen
Obscuramque trahi vento mirabere nubem,
Contemplator: aquas dulcis et frondea semper
Tecta petunt. Huc tu iussos adsperge sapores,
Trita melisphylla et cerinthae ignobile gramen,
Tinnitusque cie et Matris quate cymbala circum:

217. 'Aestiva' points to the twofold division of the year, 3. 296. With 'luce reclusit' comp. A. 9. 461, "iam rebus luce retectis," and perhaps A. 4. 119, "radiisque retexerit orbem."

53.] "Silvas saltusque peragrat," A. 4. 72.

54.] "Floriferis ut apes in saltibus omnia limant," Lucr. 3. 11. 'Metunt flores' is doubtless to be explained of collecting the pollen, v. 36, though the verb and the epithet 'purpureos' make the expression a bold one. Col. (9. 14) however follows Virgil, as Keightley observes. Something perhaps is attributable to the colour of the language, which is heightened so as to identify the bees with larger animals, especially with men. 'Purpureos,' E. 5. 38 note.

55.] 'Leves' points partly to their being on the wing, partly, like 'libant' and 'summa,' to the smallness of their draught. 'Hinc' gives the reason for 'metunt flores' and 'libant flumina.' 'Nescio . . . laetae,' 1. 412. Here the words are rather difficult, as they may refer either to the pleasure of collecting the pollen (perhaps to the actual sense of physical sweetness), or to the delight of rearing their young.

56.] 'Progeniem nidosque' are doubtless meant to be taken together (see note on v. 17, and comp. 1. 414). 'Fovent' is probably to be taken in a wide sense, expressing warmth as well as support (see vv. 42, 46), bee-bread being supposed to contribute to both.

57.] 'Figunt' is read by a few MSS. and Serv., and adopted by Cerda, as a sort of anticipation of the comparison in vv. 170 foll., which is indeed suggested by 'excudunt.' "Fingendorum favorum" however occurs Cic. Off. 1. 44, "ceram fingunt," Pliny 11. 6.

58.] 'Hinc' is taken by Heyne to mean 'afterwards' (comp. E. 4. 37, where it is similarly followed by 'ubi iam'). Probably however Keightley is right in explaining it 'on this account,' sc. their love of trees and water, as there appears to be a sort of parallel between vv. 54, 55, and v. 61. Ameis, recognizing the parallel, thinks that 'hinc' indicates the several stages in the bees' occupations.—There seems no reason for supposing a reference in 'caveis' to the seats in the theatre, as the word is used of cages, hen-coops, &c. If any thing, there may be an allusion to beasts let loose from their cages.

59.] 'Aestatem liquidam,' of the clear summer sky, what is commonly regarded as time being spoken of as space. Comp. E. 9. 44, "pura sub nocte." 'Liquidam' also suggests the notion of water, to agree with 'nare.'

60.] 'Trahi' seems to signify not only length, as in v. 557, but agitation by the wind: see v. 9.

61.] 'Contemplator,' 1. 187.

62.] 'Huc,' on some tree towards which they may be tending, and to which you wish to lure them. 'Iussos,' 'those which you will have been told,' i. e. which I am going to tell you. Heyne comp. v. 549, "monstratas excitat aras." 'Sapores' refers rather to the smell than to the taste, as the branches were to be rubbed with the plants mentioned in the next line.

63.] 'Melisphyllum' or 'melissophyllum,' in Lat. 'apiastrum' (though the two are apparently distinguished by Col. 9. 8), 'balm.' 'Cerintha' is usually supposed to be the 'cerintha major, L.;' but Tenore asserts that this does not grow in the south of Italy, so that he inclines to identify Virgil's plant with the 'satureia thymbra' (v. 31 note) or 's. capitata.'

64.] Another instance of Virgil's magni-

Ipsae consident medicatis sedibus, ipsaè
Intima more suo sese in cunabula condent.
Sin autem ad pugnam exierint—nam saepe duobus
Regibus incessit magno discordia motu;
Continuoque animos volgi et trepidantia bello
Corda licet longe praesciscere; namque morantis
Martius ille aeris rauci canor increpat, et vox
Auditur fractos sonitus imitata tubarum;
Tum trepidae inter se coeunt, pennisque coruscant,

loquence, curiously contrasting with our use of the key and warming pan. The reference is to the mythological story which is indicated more fully v. 150 foll. The ancients were divided on the question whether the bees were frightened or pleased by the sound, Varro (3. 16), Col. (9. 8. 12) holding the former opinion, which is accepted by Lucan (9. 288, 289), Pliny (11. 20) and the writer in Geopon. (15. 3) the latter. Aristot. (H. A. 9. 40) says that they appear to be pleased, but adds, ἔστι μέντοι ἄδηλον ὅλως εἰ ἀκούουσιν, καὶ πότερον δι' ἡδονὴν τοῦτο ποιοῦσιν (assemble after swarming) ἢ διὰ φόβον.

65, 66.] 'Medicatis sedibus,' on the branches so rubbed. 'Cunabula' probably refers to the hive to which the bees are to be transferred, as 'intima' seems to show. If the reference to the branches were continued, 'more suo' might point to their method of taking rest by clustering together, "pedibus per mutua nexis" (A. 7. 66), which would account for 'cunabula.'

67—87.] 'When there are two kings in the hive there is a battle. First there are hoarse murmurs, alarms as if of a trumpet: then the bees form round their king, issue forth into the air, and the action begins, and lasts until one or the other party is routed. You may stop it however by sprinkling a little dust among the combatants.'

67.] Virgil evidently intended to give directions as to what should be done by the bee-keeper in the case of a battle, as he has just now laid down a rule to meet the case of swarming; but he strikes at once into a parenthesis which swells into a regular description, forming a paragraph of itself, and we can only collect what the apodosis would have been from vv. 86, 87, and the following paragraph, where he returns from the bees to their owner. This irregularity of structure, as Forb. remarks, has doubtless a design of its own, the poet throwing himself into the enthusiasm of the subject, and sympathizing with his heroes. 'Exierint' refers to what has been said previously (v. 58, &c.) about their leaving the hive, so that 'ad pugnam' is emphatic, as is also shown by its position. 'If it be for battle that they have left the hive;' 'if their going out be for battle.'

68.] 'Regibus' is doubtless to be connected with 'incessit,' as in Sall. Cat. 31, "mulieres, quibus . . . timor insolitus incesserat," and other passages quoted in Kritz's note there. Other reasons for these conflicts are assigned by ancient and modern authorities beside the claims of rival monarchs, such as rivalry in getting honey (Pliny 11. 17) and actual want, when the inhabitants of one hive will attack another (Aristot. H. A. 9. 40), and if one nation loses its queen, the vanquished will combine with the victors (London Encyclopaedia, 'Apis'). The error of the ancients in supposing the queen bee to be a king is well known.

69.] 'Trepidantia bello:' "alacritate pugnandi; non timore," Serv., rather a bold expression, so that in default of a parallel it seems better to regard 'bello' as dative with Voss. Comp. A. 7. 482, "belloque animos accendit agrestis."

71.] 'Canor' occurs Lucr. 4. 181, where it is applied to the note of the swan. 'Martius aeris canor' is explained by the next line to mean a sound *as* of a trumpet. 'Ille' seems to mean 'well known to warriors,' not 'well known to bee-keepers.' This noise is made by the bees not only when preparing for a battle but before swarming out, &c. Varro (3. 16) says, "Hique duces conficiunt quaedam ad vocem ut imitatione tubae, tum id faciunt, cum inter se signa belli et pacis habeant."

72.] 'Fractos' expresses the successive short blasts of a trumpet.

73.] 'Corusco' is used with an ablative, like 'mico,' 3. 84, 439, to which it is equivalent in sense. So Ov. M. 4. 494,

Spiculaque exacuunt rostris, aptantque lacertos,
Et circa regem atque ipsa ad praetoria densae
Miscentur, magnisque vocant clamoribus hostem.
Ergo ubi ver nactae sudum camposque patentis,
Erumpunt portis: concurritur aethere in alto;
Fit sonitus; magnum mixtae glomerantur in orbem,
Praecipitesque cadunt; non densior aere grando,
Nec de concussa tantum pluit ilice glandis.
Ipsi per medias acies insignibus alis
Ingentis animos angusto in pectore versant,
Usque adeo obnixi non cedere, dum gravis aut hos

"linguaque coruscant" (of serpents), where another reading is 'linguas.'

74.] 'Rostris,' probably i. q. 'rostrorum,' Virgil expressing himself with intentional or unintentional accuracy, as if the bees wounded by their bite (comp. 'morsibus,' v. 237). The words might also mean 'they sharpen their stings against their beaks,' which again would be a mistaken statement, as Keightley says. 'Aptant,' 'get in order for action,' a word rather common in Virgil for putting on arms, A. 2. 672., 11. 8, &c.

75.] 'Praetoria,' properly the general's tent in the Roman army, seems here to mean the royal cell, which would naturally be more sacred than even the person of the monarch, as being the abode of his privacy.

77.] 'Sudum,' more commonly an epithet of the sky, is here applied to the season, which it distinguishes from "imbriferum ver," 1. 313. Comp. "aestatem liquidam" above, v. 59. The bees avoid rain instinctively, very few stragglers being caught in showers. 'Camposque patentis,' A. 5. 552, of the ground cleared for tilting, here of the air, the battle-field of the bees, 'patentis' apparently meaning cleared from storms, like "caelo aperto" A. 1. 155, and the expression in v. 52 above, "caelum reclusit." 'Nactae' is used as a finite verb, not as a participle, as Heyne would have it. Wagn. comp. 3. 235, "ubi collectum robur viresque refectae."

78.] It is difficult to decide whether 'aethere in alto' belongs to 'concurritur' or to 'fit sonitus,' either of which clauses might stand well alone, the former as in Hor. 1 S. 1. 7, the latter as in v. 188 below. Perhaps the former punctuation is to be preferred, as more clearly differencing this from ordinary encounters, as Virgil may have wished to do even while describing it in regular military language.

79.] 'Orbis' is not infrequently used of a mass of men (Forcell. s. v.): here it signifies the 'mêlée' of the two armies.

80.] It matters little whether a verb substantive be supplied for 'densior' or 'pluit' from the next line. Serv. opportunely reminds us that in the encounters of bees slayers perish as well as slain.

81.] This line is apparently referred to by Valerius Probus in Cathol. (p. 1444 and 1464 Putsch), when he says that Virgil uses 'haec glandis' as a nominative; Priscian however (6. 96, Keil) rightly connects 'tantum glandis,' τοσοῦτον βαλάνου, though he admits there is a doubt.

82.] Wagn. makes a difficulty here, because nothing has been specified to which 'ipsi' can be referred, unless it be 'regem,' v. 75. But the whole paragraph turns on the two rival chiefs (v. 68), who are further pointed out by the words 'insignibus alis' = 'insignes alis' (comp. A. 5. 130 foll., where the commanders are mentioned as distinguished from the rest by their accoutrements). Nor is there any thing harsh in 'per medias acies,' as the notion of movement is easily supplied. The real distinction between the wings of the queens and those of the rest is that the former are shorter; but Virgil can scarcely have meant this. Col. however (9. 10) says that the 'reges' have wings "pulcri coloris."

83.] Virgil may have thought, as Serv. supposes, of Homer's description of Tydeus (Il. 5. 801), μικρὸς μὲν ἔην δέμας, ἀλλὰ μαχητής. 'Versant' need be no more than a poetical equivalent for 'habent;' but it may also refer to the plans which the generals are supposed to form, like "animum per omnia versat," A. 4. 286; "partis animum versabat in omnis," ib. 630.

84.] 'Adeo' with 'dum,' as in Plaut.

Aut hos versâ fuga victor dare terga subegit.
Hi motus animorum atque haec certamina tanta
Pulveris exigui iactu compressa quiescunt.
Verum ubi ductores acie revocaveris ambo,
Deterior qui visus, eum, ne prodigus obsit,
Dede neci; melior vacua sine regnet in aula.
Alter erit maculis auro squalentibus ardens;
Nam duo sunt genera; hic melior, insignis et ore,
Et rutilis clarus squamis; ille horridus alter
Desidia latamque trahens inglorius alvum.

Merc. 3. 4. 71, ib. prol. 75, cited by Forcell., who refers to other passages where 'adeo donicum,' and 'adeo usque ut,' are similarly used. 'Aut hos,' 'aut hos' are placed in the same way A. 10. 9, 10. The meaning seems to be neither king will give way till his army is fairly routed by main force. We might have expected 'subegerit.'

85.] 'Fuga dare terga,' A. 12. 463. 'Subegit' restored by Heins. from most MSS. for 'coegit.'

86.] In this and the following line Virgil's humour breaks out, relieving what would otherwise be felt to be mere exaggeration. The rhythm of the present line is evidently intended to be ultra-heroic as well as the expression.

87.] So Varro l. c., Pliny 11. 17. Serv. says that the dust frightens them as apparently prognosticating a storm, and a modern writer (Lond. Encycl.) thinks that they probably mistake the dust for rain. 'Quiescunt,' Med. and others, preferred by Heyne to the old reading 'quiescent.'

88—102.] 'When they are dispersed, kill the worse of the two rivals. The distinction is easy: one is bright, with gold spots on his body, the other cumbrous and dingy. This difference of race extends to the common bees, so that in filling your hive you should look out for the better sort, which will give you superior honey.'

88.] 'Revocaveris:' whether by sprinkling dust, or allowing the contest to have its natural end.

89.] 'Deterior' is explained by vv. 92 foll., so that it has no reference to inferiority in the contest. 'Prodigus' is generally explained as opposed to 'parcus,' consuming honey without making any return, as he is not wanted as a king: perhaps however it may mean 'superfluous,' as 'prodigus' is used of things lavished prodigally.

90.] 'Dede neci:' see on 3. 480. In the next clause 'vacua' is emphatic, implying the removal of the rival. 'Aula' is not to be pressed, as it evidently does not signify either the hive, which would not be 'vacua,' or the royal cells, of which each monarch would have one.

91.] He is beginning to distinguish the two as 'alter... alter,' when he breaks off that he may do it more formally. 'Maculis auro squalentibus,' spots rough with gold, apparently meaning that the spots seem to be laid on like scales of gold: "tunicam squalentem auro," A. 10. 312. 'Erit' implies that these two varieties will be found to exist when there has been a battle, and this agrees substantially with Varro 3. 16, "Praeterea ut animadvertat, ne reguli plures existant: inutiles enim fiunt propter seditiones, et, ut quidam dicunt, tria genera cum sint ducum in apibus, niger, ruber, varius, ut Menecrates scribit duo, niger et varius; qui ita, melior; ut expediat mellario, cum duo sint eadem alvo, interficere nigrum, quem scit cum altero rege esse seditiosum et corrumpere alvum, quod fuget aut cum multitudine fugetur."

92.] 'Insignis et ore' seems to refer to form, as distinguished from colour.

93.] 'Rutilis squamis' = 'maculis auro squalentibus.' 'Ille... alter,' 2. 397, where however 'hic' has not preceded. In introducing the pleonasm here, Virgil may have meant to point not only to the previous line, but to the unfinished contrast v. 91. 'Horridus desidia' seems to express the squalor arising from inaction, its hair rough &c. Col. (9. 10) distinguishes the better sort as 'leves ac sine pilo,' from the worse, which are 'hirsuti.'

94.] 'Latam... alvum:' with an unwieldy paunch, and slow in its movements; consequently less adapted to lead the swarm to victory or successful labour ('inglorius'). So Aristot. (H. A. 9. 4) makes the darker monarch twice the size of the other.

Ut binae regum facies, ita corpora plebis.
Namque aliae turpes horrent, ceu pulvere ab alto
Cum venit et sicco terram spuit ore viator
Aridus; elucent aliae et fulgore coruscant,
Ardentes auro et paribus lita corpora guttis.
Haec potior suboles; hinc caeli tempore certo
Dulcia mella premes, nec tantum dulcia, quantum
Et liquida et durum Bacchi domitura saporem.
At cum incerta volant caeloque examina ludunt,
Contemnuntque favos et frigida tecta relinquunt,
Instabilis animos ludo prohibebis inani.
Nec magnus prohibere labor: tu regibus alas

95.] 'Plebis:' Heins. from Med. and many others, as well as the better MSS. in Col. 9. 10, for the old reading 'gentis.' It should be remembered, though Virgil was not aware of the fact, that the queens are not only the monarchs, but the parents of their subjects. 'Binae' seems to be the predicate.

96.] 'Horrent' is explained by 'horridus,' v. 93. From the words of Col. l. c. "Nam deterior sordido sputo similis, tam faedus quam *pulvere . . . viator*," it would seem as if he doubted whether the comparison was to the dusty traveller or to his spittle. The commentators seem to take the former view, but the latter is not impossible, in spite of the harshness with which the simile would then be worded, as there would then be some point in 'terram spuit,' which otherwise is a needlessly offensive detail. 'Alto:' the dust rising as it were in a column; "pulvere caelum Stare vident," A. 12. 407.

97.] 'Terram' = 'pulverem,' only with a further notion of solidity.

99.] 'Auro et guttis:' drops of gold. 'Paribus,' like "paribus nodis," E. 5. 90, symmetrical.

100.] 'Caeli tempore,' like "caeli menses" 1. 335, "caeli tempore" 3. 327. The seasons meant are spring and autumn, v. 231.

101.] 'Premes:' the honey being strained through wicker work, before being put into jars, Col. 9. 15, Hor. Epod. 2. 15. So perhaps v. 140 below. 'Nec tantum dulcia:' Virgil apparently means not to disparage the sweetness of the honey, otherwise he would hardly have called it 'dulcia' in the first instance, but to extol its clearness and adaptability for mixing with wine, so that we shall perhaps be right in supposing him to hover between two modes of expression, 'nec tantum dulcia, sed liquida,' and 'non tam dulcia quam liquida.' This use of 'tantum' for 'tam' with adjectives is not very common.

102.] The reference is to 'mulsum,' for which see note on 1. 344, and Dict. A. 'vinum.'

103—115.] 'If your bees are given to flying far rather than working in the hive, the remedy is to clip their chief's wings. There should be a garden to attract them, and you should not grudge planting near the hive the herbs and trees they like, nor yet tending and watering them.'

103.] 'Incerta,' 'vaguely,' 'without an object,' as opposed to their issuing forth to collect honey. So 'ludunt,' of expatiating idly in the air, as explained by v. 105.

104.] 'Frigida:' opp. to the warmth imparted to the hive by their presence ('fovere' v. 43) and their labour ('fervet opus' v. 169).

105.] 'Instabilis animos,' like *κουφονόων ὀρνίθων*, Soph. Ant. 343, where there seems a mixture of moral and physical lightness. Comp. also Aristoph. Birds 169, *ἄνθρωπος ὄρνις ἀστάθμητος πετόμενος, Ἀτέκμαρτος, οὐδὲν οὐδέποτ' ἐν ταὐτῷ μένων.*

106.] 'Tu' gives force to the precept, as in 2. 241., 3. 163. In the former passage, as here, there may be a contrast between human labour and the natural result, 'do *you* act thus:, nature will do the rest.' 'Alas eripe:' this is to be done, according to Col. 9. 10, by first rubbing the hand with balm, which will prevent the bees from flying off. Didymus (in Geop. 15. 4) and Pliny (11. 17) speak merely of clipping the wings, which is all that Virgil need have meant, though Col. (9. 10) says "spoliandus est alis."

Eripe; non illis quisquam cunctantibus altum
Ire iter aut castris audebit vellere signa.
Invitent croceis halantes floribus horti,
Et custos furum atque avium cum falce saligna
Hellespontiaci servet tutela Priapi.
Ipse thymum pinosque ferens de montibus altis
Tecta serat late circum, cui talia curae;
Ipse labore manum duro terat, ipse feracis
Figat humo plantas et amicos inriget imbris.
Atque equidem, extremo ni iam sub fine laborum

107.] 'Altum,' like 'caelo ludunt,' as opp. to flying near the flowers. The rhythm and language of this and the next line are an echo of 1. 456, 457, "Non illa quisquam me nocte per altum Ire, neque a terra moneat convellere funem," though there is no similarity in the subject.

108.] 'Vellere signa' may refer to a battle like that described above, which the bee-keeper might wish to prevent; but it seems simpler to suppose that he is merely speaking of an ordinary flight in military terms.

109.] Another way of keeping bees near the hive is to provide a garden for them. 'Croceis:' "coloured [and perfumed] flowers, the def. for the indef." (Keightley.)

110.] 'Let there be a garden, placed under the guardianship of Priapus,' seems to mean, 'Let there be a regular garden, complete in its appointments,' the following verses also directing that no labour is to be spared. At the same time the bees are of course meant to share in the protection extended to the garden, whatever that may have been worth. The thieves might have an eye to the honey as well as to the fruit, and the birds might carry off the bees, v. 16. 'Custos' here with a gen. of the thing guarded against, like φυλακὴ κακοῦ, perhaps to be explained on the analogy of εἴργω and εἴργω, 'keeping in' and 'keeping out' being correlative notions. The 'falx saligna' was carried in the hand of the figure.

111.] 'Hellespontiaci:' comp. Catull. 18,

"Hunc lucum tibi dedico consecroque, Priape,
Qua domus tua Lampsaci est, quaque silva, Priape,
Nam te praecipue in suis urbibus colit ora
Hellespontia, ceteris ostreosior oris."

112.] 'Ipse' is meant to emphasize the importance of the direction given, and to keep up the general tone of the Georgics, enforcing the necessity of personal labour, and the dignity arising from it. So 'de montibus altis,' a picture perhaps intended to remind us of the arrival of Peneus the river god at the wedding of Peleus and Thetis (Catull. 62 (64). 285 foll.) with trees plucked up by the roots, which he plants round the bridal dwelling. Comp. also 1. 20. For the pine on the mountains see A. 5. 449, for the pine in the garden E. 7. 65, and below, v. 141.

114.] Forb. comp. Lucr. 5. 1359 foll., "Atque ipsi pariter durum sufferre laborem, Atque opere in duro durarent membra manusque." 'Feracis plantas,' 2. 79.

115.] 'Inriget imbris:' like "quietem inrigat," A. 1. 691. Keightley, comparing Col. 10. 147, "Primitiis plantae modicos tum praebeat imbris Sedulus inrorans olitor," argues that the watering-pots of the ancients had probably roses like ours.

116—148.] 'Were my space less confined, I would gladly treat gardens as a separate branch of my subject, telling of the cultivation of roses, of endive and parsley, of gourds, of narcissus and acanthus, of ivy and myrtle. I remember seeing an old man in southern Italy, who had turned an otherwise impracticable spot into a garden, rearing his herbs and flowers, as happy as a prince, and living on his produce. Every thing was in season with him, nay, he would anticipate the season: his honey was ready the first: the blossoms on his trees all came to fruit: his largest trees were transplanted with success. But I must leave the theme to other pens.' A graceful interposition, sketching the plan for what might have been a fifth Georgic, and connecting the subject with his own personal observations.

116.] He recurs to the metaphor of 2. 41 foll. 'Equidem' refers to the precept just given. 'As I recommend the bee-keeper to cultivate flowers, I should myself write on the subject.'

Vela traham et terris festinem advertere proram,
Forsitan et, pinguis hortos quae cura colendi
Ornaret, canerem, biferique rosaria Paesti,
Quoque modo potis gauderent intiba rivis
Et virides apio ripae, tortusque per herbam
Cresceret in ventrem cucumis; nec sera comantem
Narcissum aut flexi tacuissem vimen acanthi
Pallentisque hederas et amantis litora myrtos.
Namque sub Oebaliae memini me turribus altis,
Qua niger humectat flaventia culta Galaesus,
Corycium vidisse senem, cui pauca relicti

117.] 'Trahere,' of furling the sails, like 'contrahere.' For the confusion of tenses, 'traham . . . canerem,' Forb. comp. Tibull. 1. 8. 22, "et faceret, si non aera repulsa sonent." The force of the present seems to be to bring out more vividly the clause containing the condition, by representing the conditioned action as having anticipated that on which it depends, and so being prevented when it has already begun.

118.] 'Colendi' is almost pleonastic. Virgil probably intended to combine the phrases 'quae cura hortos ornaret,' and 'quae esset cura hortorum colendorum,' or 'hortis colendis.'

119.] The rosaries of Paestum are a commonplace among the Latin poets. Ov. M. 15. 708, Prop. 5. 5. 61. Tenore, quoted by Keightley, says that as he has never met with any twice-blowing roses in the country round Paestum, it is probably of cultivated roses that Virgil speaks. 'Rosaria' may depend either on 'ornaret' or on 'canerem.'

120.] 'Intiba' here is not succory, σέρις ἀγρία, as in l. 120, but endive, σέρις κηπευτή, as being a garden plant.

121.] 'Apio,' E. 6. 68. The endive rejoices in the water it drinks, the banks of the stream rejoice in the parsley. Wund. comp. 2. 112, "litora myrtetis laetissima." 'Tortus per herbam,' winding along the grass. From this and from 'cresceret in ventrem' Tenore (in Keightley) supposes that Virgil refers not to the common cucumber, but to the 'cocomero serpentino,' which is twice its length, has a crooked neck and swollen belly, and tastes like the melon.

122.] With 'cresceret in ventrem' Forb. comp. Ov. M. 2. 479, "crescere in ungues," of Callisto's hands in her transformation into a bear; ib. 5. 547, "inque caput crescit," of Ascalaphus when changed into an owl. 'Sera comantem:' in a favourable climate the narcissus flowers about the autumnal equinox: μετὰ ἀρκτοῦρον . . . καὶ περὶ ἰσημερίαν, Theophr. H. P. 6. 6.

123.] Comp. E. 3. 45 (note), "molli acantho."

124.] 'Pallentisque hederas,' E. 3. 39 note. 'Amantis litora myrtos,' 2. 112, 113.

125.] 'Oebaliae,' a name of Laconia, usually derived from a mythical king Oebalus, is given here, as in Claud. Prob. et Ol. Cons. 260, to Tarentum, which was founded by a Laconian colony. Heyne, supposing that it could not be so used, changed 'altis' into 'arcis' from a quotation of the line by Arusianus Messius.

126.] 'Niger:' "Though the course of the Galaesus is short, it is of some depth, and its waters are clear: hence he calls it 'dark,' in opposition probably to the 'flavus' Tibris, and other rivers of Italy which were usually turbid" (Keightley). A contrast is of course intended between 'niger' and 'flaventia.' Some of the old editions read 'piger,' from a correction of Scopa. Propertius apparently refers to this passage, 3. 26. 67, where he describes Virgil himself as producing his Eclogues "umbrosi subter pineta Galaesi," an epithet which may partially account for 'niger' here, though Forb. thinks otherwise.

127.] 'Corycium' from Corycus in Cilicia, which was famous for saffron (Hor. 2 S. 4. 68), as Cilicia was for the art of gardening ('Cilicum pomaria,' Mart. 8. 14. 1). This old man may have been a freedman, or one of the Cilician pirates whom Pompey transplanted into Calabria (Suet. ap. Serv.). 'Relicti,' not inherited (Burm.), which would not agree with the old man's being from Cilicia, but land unappropriated, not marked out in the assignments, either from its undesirableness, as here, or for some other reason. Forb. refers to Frontin. de Limit. p. 42, Goes., and

Iugera ruris erant, nec fertilis illa iuvencis,
Nec pecori opportuna seges, nec commoda Baccho.
Hic rarum tamen in dumis olus albaque circum
Lilia verbenasque premens vescumque papaver,
Regum aequabat opes animis, seraque revertens
Nocte domum dapibus mensas onerabat inemptis.
Primus vere rosam atque autumno carpere poma,
Et cum tristis hiemps etiamnum frigore saxa
Rumperet et glacie cursus frenaret aquarum,

quotes Cic. Agr. 1. I, "Utrum tandem hanc silvam in relictis possessionibus, an in censorum pascuis invenistis?" where see Long's note.

128.] Contrast 2. 221 foll., which Virgil may have had in mind, and for the general characteristics of the country about Tarentum, ib. 197. 'Fertilis iuvencis' is perhaps to be explained like Hor. 2 Od. 15. 8, "olivetis ... Fertilibus domino priori," yielding produce to or under; but 'iuvencis' may be virtually equivalent to 'arando' (as Heyne takes it, though apparently regarding it as an ablative, explaining it 'iuvencorum labore, aratione'), 'fruitful for purposes of ploughing.'

129.] 'Commoda,' if not 'opportuna,' may be transferred from human qualities: see on 2. 223, "facilem pecori et patientem vomeris unci." 'Seges' is equally applicable to land sown and land intended for sowing. Here it will mean the latter, being applied properly to 'iuvencis' and 'Baccho' as corn-land and vineyard, improperly to 'pecori,' as pasture-land. For the aptitude of the neighbourhood of Tarentum in general for pasturage and vines see Hor. 2 Od. 6. 10. 18.

130.] 'Hic' seems to be the pronoun rather than the adverb. 'Rarum:' 'panctile' (pango), Serv.; 'planted in rows or drills,' Keightley. 'In dumis' is probably an exaggerated expression, showing the tendency of the soil against which he had to struggle. 'Olus' is the garden-plants that were used for food, 'garden-stuff' in the language of our peasantry (Keightley). 'Circum,' round the beds of garden-stuff (Heyne).

131.] 'Verbenas,' E. 8. 65, perhaps used here specially of vervain, as in Pliny 25. 9. It would then be planted for the sake of the bees (Heyne), and also for medicinal purposes (Martyn). 'Premens,' 2. 346 note. 'Vescum:' see on 3. 175. The reference here is probably to the smallness of the poppy's seeds.

132.] 'Animis,' the reading of the great majority of MSS., including the best, should, I think, be retained, as against 'animo,' the sense being, not, as Wagn. supposes, 'he matched in his own imagination the wealth of kings' = he thought himself as rich as a king, but 'he matched the wealth of kings by his spirit' (for 'aequare' with abl. see A. 3 671, and probably A. 2. 362), i. e. he was as proud of his riches as a king, or his spirit was as high as if he had a king's wealth (Hor. 2 Od. 10. 20, "rebus angustis animosus atque Fortis appare"). Ladewig keeps 'animis,' but connects it, very unnaturally, with 'regum,' 'he thought his wealth as great as the pride of kings,' i. e. as that which kings are proud of.

133.] 'Dapibus inemptis' is imitated by or from Hor. Epod. 2. 48, "dapes inemptas apparet." 'Onerabat' is to be noted, as expressing the abundance of the produce.

134.] The infin. is not historical, as Heyne and Forb. take it, but depends on 'primus,' as in Sil. 1. 160 (quoted by Forcell.), "Primus inire manu, postremus ponere Martem."

135.] 'Etiamnum' is restored by Wagn. from Med. and the Gudian MS. for 'etiam nunc.' Various accounts are given of the distinction between them: Wagn. thinks 'etiam nunc' refers to present, 'etiam num' to past time: Forb., following Kritz. on Sall. Cat. 2. 1, says that in 'etiam num' the stress is laid on 'etiam,' 'num' being enclitic, while in 'etiam nunc' both words have their proper force; an explanation which, though advanced against Wagn.'s, seems virtually coincident with it; while Hand, Tursell. 2. 580 foll., considers them to be used indiscriminately.

136.] 'Rumperet:' Voss. comp. Afran. (fr. Epistula) v. 106, "silices cum findit gelus." Virgil is thinking rather of the effect of the cold in other places than at Tarentum, where the winter was unusually mild (Hor. 2 Od. 6. 17), as Keightley observes. 'Glacie ... aquarum:' Germ. comp. Lucr. 6. 530, "Et vis magna geli, mag-

Ille comam mollis iam tondebat hyacinthi,
Aestatem increpitans seram zephyrosque morantis.
Ergo apibus fetis idem atque examine multo
Primus abundare et spumantia cogere pressis
Mella favis; illi tiliae atque uberrima pinus;
Quotque in flore novo pomis se fertilis arbos
Induerat, totidem autumno matura tenebat.
Ille etiam seras in versum distulit ulmos

num duramen aquarum, Et mora, quae fluvios passim refrenat euntis."

137.] The old reading was 'iam tum tondebat acanthi,' which would hardly suit the sense, the 'acanthus' being 'semper frondens' (2. 119), whereas the point here is that the old man got his plant to flower before the season. This was pointed out by Heyne, who restored 'iam tondebat hyacinthi' from Med. and some others, a reading previously maintained by Achilles Tatius. The commentators explain 'comam' of the flower and 'tondebat' of gathering ("nunc violas tondere manu" Prop. 4. 13. 29).

138.] 'Taunting the spring for its laziness,' as a master might a dilatory servant, whose work he had been obliged to do himself.

139.] 'Fetis' may be either pregnant or just delivered (see on E. 1. 50). Either way the sense is the same, the old man having a swarm of young bees before his neighbours, and either way Virgil is inconsistent with what he says afterwards of the generation of bees. 'Examine multo' is explained by 'fetis.'

140.] 'Pressis' may refer to the straining of the honey (v. 101 note), as well as to collecting it by squeezing the combs (v. 231 note).

141.] The lime-tree is known to be a favourite with bees: Col. (9. 4) recommends it among other trees, as also the pine. For 'tiliae' Med. gives 'tilia,' which hardly seems worth adopting on its single authority. 'Uberrima' might refer either to the luxuriance of the individual trees, or to the numbers in which they grew; but the use of the sing. seems to point rather to the latter. Philarg. says that Virgil left a choice of two readings, 'pinus' and 'tinus,' the latter being a kind of wild bay-tree.

142, 143.] It seems more idiomatic to take 'in flore novo' of the tree than of its fruit. 'Matura' accordingly will belong to 'arbos,' not to 'poma.' 'Tenebat' means 'retained,' 'kept possession of,' not a single blossom being lost, but all turning to fruit in due time. The author of the reading 'legebat,' which appears in one MS., meant the old man to be the subject of the verb, understanding 'matura' as an acc. The tree is said 'induere se pomis,' the fruit being regarded as there potentially, that the reader may understand that the promise was fully given and fully redeemed. At the same time 'in flore novo' serves to explain in what sense 'poma' is used, while it also is virtually equivalent to 'vere novo,' and so answers to 'autumno' as well as to 'matura.'

144.] 'Differo' as applied to trees, plants, &c. means to plant out, implying a removal from a confined space, such as a nursery garden, to a more open one where there is room for growing. Thus it is virtually synonymous with 'transfero,' though in strictness it has a different sense. See Col. 11. 3, where the word frequently recurs, and comp. the use of 'digero' G. 2. 54, 267. Hence it appears that Serv. and Philarg. are right with Martyn and others against Wagn. and Forb. in understanding Virgil to be speaking of transplantation here, a sense which accords admirably with the epithets attached to the several trees, 'seras,' 'eduram,' 'iam pruna ferentis,' 'iam ministrantem,' &c. The peculiarity was that he could remove trees and plant them out when they had arrived at maturity, from which we may infer that in such cases they had been transplanted once already. Wagn.'s objection that we want to know not what the old man did but what he had is frivolous, as the former implies the latter and something more, and his doings have been already spoken of vv. 133, 137, while the counter interpretation, which takes 'distulit' = 'dilatas habuit,' and supposes the meaning to be that the gardener had trees in his garden arrived at maturity which he had planted in his youth, by no means comes up to the studied force of the poet's expressions. 'In versum' = 'in ordinem,' like 'versu' A. 5. 119, quoted by Serv. 'Versus' is said to be properly a furrow, 'a vertendo aratro,' whence it comes to be used of a written line. In two

Eduramque pirum et spinos iam pruna ferentis
Iamque ministrantem platanum potantibus umbras.
Verum haec ipse equidem spatiis exclusus iniquis
Praetereo atque aliis post me memoranda relinquo.
Nunc age, naturas apibus quas Iuppiter ipse
Addidit expediam, pro qua mercede, canoros

of its senses at any rate it answers to στίχος.

145.] 'Edurus,' a strengthening of 'durus,' as 'egelidus,' A. 8. 610, of 'gelidus.' 'Spinos:' whether the 'spinus' is the thorn, or, as Martyn takes it, the plum-tree, and if the former, whether the 'pruna' are sloes, or plums engrafted on it, seem to be doubtful points.

146.] So Ov. (M. 10. 95) calls the plane-tree 'genialis.'

147.] 'Excludi tempore (temporibus)' is quoted by Forcell. from Cic. 2 Verr. 3. 56, Caes. B. G. 7. 11, in the sense of being prevented by time (or, as we should say, by shortness of time) from doing this or that. In the same way Virgil here complains of being cut off by the narrowness of his limits from dilating or expatiating. 'Spatio iniquo' occurs A. 5. 203 of sailing, so that we need not suppose the metaphor of the chariot race to be resumed, unless the plural be thought to make a difference. 'Iniquus' here of injustice by defect, as in 1. 164 of injustice by excess.

148.] The reading here is not quite certain, some MSS. giving 'post me memoranda,' others 'post haec memoranda,' others 'post commemoranda,' which was adopted by the older editors; others again, among them Med., 'post memoranda.' It seems probable that the first is right, as 'me' might easily slip out before 'memoranda,' and those who had the imperfect text before them, such as that of Med., would supply the missing word 'ex ingenio.' The reference in Col. 10 praef. proves nothing, except that he read 'memoranda,' not 'commemoranda.' Serv. says that in 'aliis' Virgil pointed to Gargilius Martialis, who however is quoted by no earlier writer than Palladius, so that, as Martyn remarks, he can hardly have been intended unless Virgil were prophet as well as poet. The task was undertaken by Columella, who accordingly wrote the tenth book of his De Re Rustica in verse, at the instance, as he tells us, of his friend Silvinus; but though his prose often runs into poetical phraseology, his poetry is apt to be prosaic. A later writer, the Jesuit Rapin, made a similar attempt at greater length, and so far as can be judged from a quotatio. in Martyn's note, with greater success, though Heyne, after mentioning Columella with apparent respect, says, "Nam Rapini hac de re insipidum opus in hunc censum non venit." (Mr. Hallam, Literature of Europe, vol. 3, pp. 481, 482, judges very favourably of Rapin's work.) Pliny (14, prooem.) intimates that the real reason why Virgil did not write on flowers was the humbleness of the subject; but this seems a mere arbitrary guess. It is at least as likely that he thought a rural poem could not be extended beyond four books without weariness to himself and his readers, that he recoiled from the difficulty of minute botanical description. A model he might apparently have found in Nicander: see Introductory Essay.

149–169.] 'The nature and habits of bees are unique—a privilege which they owe to their ancient services to Jupiter. With them, and with them alone, the community is every thing. Hence their division of labour, some seeking food abroad, some at home making combs, some training the young, some storing honey, some keeping watch, some taking in burdens, some expelling drones—all working to one end.'

149.] 'Nunc age:' a Lucretian formula of transition (e. g. 1. 265, 921). 'Natura:' of the natural constitution, as in Cic. ad Q. F. 2. 16, "quos situs, quas naturas rerum et locorum," so that it is virtually equivalent to 'indoles,' 'mores,' or 'ingenium.' The plural is probably used because the word is meant to be taken distributively, as in the passage just cited, though from Cic. N. D. 2. 57, "quod his naturis relatus amplificatur sonus," it would seem that it might express natural qualities, as predicated of any one bee. 'Ipse:' see on 1. 121.

150.] 'Addidit' need mean no more than 'indidit;' it seems however from the context to be used in our sense of 'add,' as if the bees had not had their nature originally, but received it afterwards as wages. So "virus serpentibus addidit" (1. 129). 'Naturas' is the object of 'expediam,' 'quas' being simply relative, not quasi-interrogative, which accounts for the indica-

Curetum sonitus crepitantiaque aera secutae,
Dictaeo caeli Regem pavere sub antro.
Solae communis natos, consortia tecta
Urbis habent, magnisque agitant sub legibus aevum,
Et patriam solae et certos novere penatis;
Venturaeque hiemis memores aestate laborem
Experiuntur et in medium quaesita reponunt.
Namque aliae victu invigilant et foedere pacto
Exercentur agris; pars intra saepta domorum

tive 'addidit.' On 'pro qua mercede,' for which in more simple writing we should have had 'mercedem, propter quod paverant,' or something of the kind, Keightley well remarks, "he makes the bees, like men, with whom all through he assimilates them, to labour with a view to the reward, instead of the reward being a thing of which they had no previous conception, and which was given in consequence of their labours."

151.] The story is told by Callimachus, Hymn to Zeus, v. 50, and is referred to by Col. 9. 2, who, in discussing the origin of bees, says "An, ut Euemerus poeta dicit, crabronibus et sole genitas apes, quas nymphae Phryxonides educaverunt, mox Dictaeo specu Jovis exstitisse nutrices, easque pabula munere dei sortitas, quibus ipsae parvum educaverant alumnum." As in the next sentence he talks of Virgil's allusion to the story, it seems possible that the words 'pabula munere dei sortitas' may be founded on a misunderstanding of the present passage; but the loss of Euemerus' work will not allow us to speak with certainty. For the 'Curetum sonitus' see Lucr. 2. 629 foll., who gives a different, but not inconsistent account of the sound, as intended to drown the cries of the infant Jupiter. So Hygin. Fab. 132. For the effect on the bees, see v. 64 above. The office of feeding Jupiter was by others attributed to doves, which carried him ambrosia, and were as a reward turned into stars, the Pleiades. See Od. 12. 63, and the commentators there.

153.] The reference is to a community of children, like that desired by Plato in his Republic, to which Serv. appositely refers. This is accounted for by the fact that the ordinary bees are not parents, as will be seen below. Wagn. restores the form 'natos' for 'gnatos' from Med. a m. sec. and Vat. 'Consortia tecta urbis' seems to mean dwellings united into a city, the latter being the emphatic word. Technically 'consors' means a co-heir (Festus s. vv. 'disertiones,' 'sors'), though Mr. Long thinks they were so called when they did not divide the 'hereditas' but kept it in common. Keightley observes that Virgil in his anxiety to exalt the bees must have forgotten the ants, which the ancients, though erroneously, thought no less examples of social prudence. See on 1. 186.

154.] 'Magnis,' ornamental, like' τῶν μεγάλων θεσμῶν Soph. Ant. 797, "magnum fas nefasque" Hor. Epod. 5. 87. 'They live under the majesty of law.' "Agitare aevum," A. 10. 235. See on 2. 527 above.

155.] 'Patriam' and 'penatis' are coupled 2. 514, according to the reading I have there adopted. "Certi penates," A. 8. 39, like "certa domus" A. 6. 672. Thus 'novere' is more than a mere synonym of 'habuere,' apparently including both the recognition of the principle of patriotism and domestic life, and familiarity with the things themselves.

156.] 'Hiemis memores,' A. 4. 403.

157.] 'In medium:' apparently with 'quaesita,' as 1. 127 would seem to show, though it might also be constructed with 'reponunt.'

158.] So Aristot. H. A. 9. 40, διῄρηνται δὲ τὰ ἔργα . . . καὶ αἱ μὲν κηρία ἐργάζονται, αἱ δὲ τὸ μέλι, αἱ δ' ἐριθάκην· καὶ αἱ μὲν πλάττουσι κηρία, αἱ δὲ ὕδωρ φέρουσιν εἰς τοὺς κυττάρους καὶ μιγνύουσι τῷ μέλιτι, αἱ δ' ἐπ' ἔργον ἔρχονται. The division of labour is of course a clear proof of a common purpose, consciously or unconsciously realized. So 'foedere pacto.' "Venatu invigilant," A. 9. 602.

159.] 'Exercentur agris,' like "exercentur equis," A. 7. 163, except that the ablative here seems to be local. 'Saepta domorum,' like "tuta domorum," A. 11. 882. So perhaps "tecta domorum," A. 8. 98., 12. 132. See Madv. § 284, obs. 5, who rightly observes that the neuter in such expressions is sometimes used partitively, sometimes denotes the quality, if indeed it is not better to say generally that the shades of meaning are nearly as various as

Narcissi lacrimam et lentum de cortice gluten
Prima favis ponunt fundamina, deinde tenacis
Suspendunt ceras; aliae spem gentis adultos
Educunt fetus; aliae purissima mella
Stipant et liquido distendunt nectare cellas.
Sunt, quibus ad portas cecidit custodia sorti,
Inque vicem speculantur aquas et nubila caeli,
Aut onera accipiunt venientum, aut agmine facto
Ignavum fucos pecus a praesepibus arcent.
Fervet opus, redolentque thymo fragrantia mella.

in the other uses of the genitive after a substantive.

160.] See on v. 39. 'Lacrimam' is used like δάκρυον in Aristot., there quoted, of that which exudes from flowers, as in Pliny 11. 6., 21. 5., 23 prooem., of the exudations of trees, lilies, and vines. Pliny l. c. and Theophr. Caus. Pl. 1. 4 (referred to by Keightley) assert that lilies are propagated by these tears. There may be also a reference, as Serv. and Cerda think, to the fate of the mythological Narcissus. Martyn compares Milton's "daffodillies fill their cups with tears," where however the tears, if not a mere development of the image of the cup, may refer to rain or dew.

161.] 'Fundamen' is a variety for "fundamentum,' like 'augmen' for 'augmentum,' &c. It is twice used by Ovid.

162.] 'Suspendunt:' "This term is properly used; for bees commence their work in the top of the hive" (Sheridan). The latter part of this line, the two which follow, and vv. 167—169, are repeated with two or three slight changes A. 1. 431 foll.

163.] 'Educunt,' lead out, teach to fly, to gather honey, &c. It can hardly be, as Heyne understands it, to lead out swarms (Keightley). Servius explains it "educendo adultos faciunt," which would be quite possible in itself; but the context seems to point to some single act rather than to a long continued process.

164.] The honey is called 'nectar,' like the sweet wine E. 5. 71.

165.] 'Sorti' is probably the archaic form of the ablative, like 'parti,' 'ruri,' &c., as "sorti evenisset" is quoted from Livy 29. 20, "sorti victus" from Plaut. Cas. 2. 7. 6. Otherwise, as Heyne remarks, it might very well be the dative, 'as their charge.' Cerda finds fault with the word, which of course cannot strictly be applied to the bees, alleging that the Roman sentinels were not appointed by lot, but succeeded by rotation; but Emm. shows in reply that both principles were observed. If Virgil has any distinct meaning, he may probably intend that the sentry-work falls by lot to the class, but is taken in turn by the individuals (in vicem). There may however be a distinction intended between the 'custodes,' who watch against enemies (such as those mentioned vv. 13 foll.), and the 'speculatores,' who look out for showers, perhaps flying abroad for the purpose.

166.] See v. 191. The bees always contrive to avoid rain, scarcely any of them being ever caught in a shower, unless from some accidental disablement (Lond. Enc.). 'Aquas' with 'caeli,' like "aquae caelestis," Hor. 3 Od. 10. 19, 2 Ep. 1. 135. Aristot. l. c. says προγινώσκουσι δὲ καὶ χειμῶνα καὶ ὕδωρ αἱ μέλιτται.

167.] Virgil may mean, as Keightley thinks, that the sentinels have also the charge of receiving the burdens and driving away the drones; but this looks too like refining. 'Aut . . . aut' doubtless belongs grammatically to 'sunt qui,' inferred from 'sunt quibus;' but the most natural sense is, that while some are keeping watch, others are receiving, others again expelling.

168.] 'Ignavum pecus,' like "mutum et turpe pecus" Hor. 1 S. 3. 100, "servum pecus" 1 Ep. 19. 19, possibly suggested here, like 'praesepibus,' by the subject of the preceding book. The drones are not expelled, but massacred after the swarms have left the hive. Varro however (3. 16) and Col. (9. 15) agree with Virgil; and Aelian (1. 10) says that the drone is first chastised gently for stealing honey, and afterwards, on repetition of the offence, put to death. With the order of the words in the line comp. v. 246 below, and E. 3. 3.

169.] This sums up the description, directing the attention from the various parts to the whole effect. So at the conclusion of the similar description of the ants, A. 4. 407, "opere omnis semita fervet." With

Ac veluti lentis Cyclopes fulmina massis
Cum properant, alii taurinis follibus auras
Accipiunt redduntque, alii stridentia tinguunt
Aera lacu; gemit inpositis incudibus Aetna;
Illi inter sese magna vi bracchia tollunt
In numerum, versantque tenaci forcipe ferrum:
Non aliter, si parva licet conponere magnis,
Cecropias innatus apes amor urguet habendi,

'redolent . . . mella,' we may compare the concluding clause of other descriptions, e. g. the similes A. 7. 466, 590, 701, where a fact of sight or hearing, as here of smell, is singled out and briefly specified as indicative of the general result. For 'fervet,' Philarg. read 'fervit.'

170—196.] 'Like the Cyclopes in Aetna, some blowing the bellows, some tempering the metal, each bee is zealous in his own work; the old stay at home, building up the combs, the younger fly abroad, gather honey all day, and return laden at night: all rise together to work: all return together, and sleep simultaneously. In stormy weather they do not fly as usual, but remain about the hive or try short flights, ballasting themselves with little pebbles.'

170.] This simile is defended against the charge of exaggeration by Pope (Postscript to Odyssey) on the ground that the sense of disproportion is moral as well as intellectual, and so is applicable only to the inflated vanity of rational beings, not to irrational animals, which cannot be made objects of censure; by Heyne, with the remark that the point of the simile lies in the work done, and that the bees are intended to gain by the juxta-position. Neither criticism appears satisfactory: the first seems to assume, what is certainly not the case, that in order to condemn the poet we must feel a personal resentment against the objects which he exaggerates, as being 'participes criminis:' the latter ignores the fact that it is the comparison of bees to Cyclopes under any circumstances that is objected to, because the sense of what they have in common is borne down and overwhelmed by the sense of their utter difference. It is true that the similarity of bees and men is a thought which, judiciously or injudiciously, is made to run throughout the poem; but the step from human labour to the gigantic exertions of demigods is a considerable one, and is only to be excused by supposing, as has been already intimated on v. 86, that Virgil here and elsewhere is more or less consciously mock-heroic. 'Massa' seems to be the lump of ore, including both metal and slag. "Stringere venas Ferventis massae crudo de pulvere iussit," Pers. 2. 68. The thunderbolts here seem to be formed of iron or some other metal, not, as in A. 8. 426 foll., which should be compared, of less ponderable materials.

171.] 'Properant:' because unremitting industry is part of the point of the comparison. We may suppose the Cyclopes to be labouring to meet a sudden demand from Jupiter. The rest of the line and the four that follow are repeated almost verbally A. 8. 449 foll., where the Cyclopes set themselves to making armour for Aeneas with unusual speed, dividing the labour. "Conclusas hircinis follibus auras," Hor. 1 S. 4. 19.

172.] Perhaps from Od. 9. 391, ὡς δ' ὅτ' ἀνὴρ χαλκεὺς πέλεκυν μέγαν ἠὲ σκέπαρνον Εἰν ὕδατι ψυχρῷ βάπτῃ μεγάλα ἰάχοντα. Forb. refers to Lucr. 6. 148, where the phenomenon is described.

173.] It seems better to understand 'lacus' of a trough standing by for the purpose than to suppose it with Heyne to be used poetically for 'aqua,' like 'fons.' See Forcell., who shows that it was used not only in the vineyard but in the oliveyard. But Ameis may be right in giving it its ordinary sense, as if nothing smaller than a lake or pool would suit such gigantic operations. 'Inpositis' is explained by Voss, placed on the block, ἀκμόθετον, but it is far better and simpler to suppose Virgil merely to mean that the mountain groans beneath the weight of the anvils. For 'Aetna' Vat. and several MSS. give 'antrum,' seemingly from A. 8. 451.

174.] The description seems to be from Callim., Hymn to Artemis, vv. 59—61, where the Cyclopes are represented σίδηρον Ἀμβολαδὶς τετυπόντες. The appropriateness of the rhythm need hardly be adverted to.

176.] Comp. E. 1. 23.

177.] 'Non aliter urguet,' acts similarly as a stimulus, i. e. makes them work as hard. 'Cecropias' is a literary epithet, but it is applied intentionally, to invest the bees with the dignity of the old mythical

Munere quamque suo. Grandaevis oppida curae,
Et munire favos, et daedala fingere tecta.
At fessae multa referunt se nocte minores,
Crura thymo plenae; pascuntur et arbuta passim
Et glaucas salices casiamque crocumque rubentem
Et pinguem tiliam et ferrugineos hyacinthos.
Omnibus una quies operum, labor omnibus unus:
Mane ruunt portis; nusquam mora; rursus easdem
Vesper ubi e pastu tandem decedere campis
Admonuit, tum tecta petunt, tum corpora curant;
Fit sonitus, mussantque oras et limina circum.
Post, ubi iam thalamis se conposuere, siletur

and historical associations of one of the chief honey-making countries, the reference being to Hymettus, and so to show that the comparison, for which an apology has just been made, is not altogether extravagant. 'Amor habendi' again exalts the bees by attributing to them a human passion, though one which is more generally blamed than praised (A. 8. 327).

178.] 'Munere suo' seems to be a modal abl., belonging not so much to any thing expressed in the sentence as to the notion of working implied in 'non aliter urguet.' 'Grandaevis:' the same division is noticed by Aristot. l. c. *τῶν δὲ μελιττῶν αἱ μὲν πρεσβύτεραι τὰ εἴσω ἐργάζονται, καὶ δασεῖαί εἰσι διὰ τὸ εἴσω μένειν. αἱ δὲ νέαι ἔξωθεν φέρουσι, καὶ εἰσὶ λειότεραι.* There is also a reference, as Serv. remarks, to the custom of setting the old men to man the walls while the young go out and fight.

179.] 'Munire' for 'fabricari,' to keep up the image of a town. This seems simpler than to suppose the reference to be to the fencing of the hive, or to the closing of the cells with wax so as to preserve the winter-stores. For 'fingere' one MS. has 'figere:' see on v. 57. The epithet 'daedala' is well known to the readers of Lucr.

180.] 'Multa nocte' must mean when the night is far advanced, an inappropriate expression here, as the bees, like all other animals, hasten home before it is dark. Keightley. Stat. Ach. 1. 555, quoted by Cerda, expresses himself more accurately, "quales iam nocte propinqua E pastu referuntur apes;" and so Virgil himself v. 186.

181.] 'Plenus' has here rather the force of 'repletus,' as Keightley remarks, comparing Hor. 1 Ep. 20. 8., 2. 1. 100. 'Pascuntur,' 3. 314. 'Pascuntur' in order of time would precede 'referunt.' The sense is merely that the old bees stay at home, the young gather honey abroad.

182.] 'Salices,' E. 1. 55. 'Casiam,' 2. 213. 'Crocum,' called 'rubentem' here, *χρυσαυγής* by Soph. Oed. C. 685, referred to by Cerda. The three divisions of the style, Martyn remarks, are of the colour of fire. Col. (9. 4) directs it to be planted near the hive to colour and scent the honey.

183.] 'Tiliam,' v. 141, here called 'pinguem' from the gluten on its leaves. 'Ferrugineos,' note on 1. 467.

184.] Some MSS. connect 'operum' with 'labor,' but 2. 155, A. 1. 455, where the combination occurs, are, as Forb. remarks, not in point. "Mors laborum ac miseriarum quies est," Cic. 4 Cat. 4.

185.] 'Ruunt portis' again recalls military associations. Jacobs comp. Livy 27. 41, "equites peditesque certatim portis ruere."

186.] 'E pastu decedere,' 1. 381.

187.] 'Corpora curant,' referring to the evening refreshment, A. 3. 511, Hor. 2 S. 2. 80; "curare corpora cibo somnoque," Livy 3. 2. Serv. observes that as applied to men it includes bathing as well as eating; as applied to bees, only the latter.

188.] 'Musso,' the frequentative of 'mutio,' a verb formed from the sound, like the Greek *μύζω*, is here applied to the humming of bees, as in A. 11. 454 to the murmuring of the old men of Latium. In A. 11. 345., 12. 657, 718, it has the notion of hesitation, the implied contrast being with articulate utterance, and as such it takes in the former passage an infinitive, in the two latter a subjoined clause. 'Oras' of the entrances: see on v. 38.—Aristot. l. c. adds a circumstance to Virgil's description: *ἐλθοῦσαι πάλιν θορυβοῦσι τὸ πρῶτον, κατὰ μικρὸν δ' ἧττον, ἕως ἂν μία περιπετομένη βομβήσῃ, ὥσπερ σημαίνουσα καθεύδειν· εἶτ' ἐξαπίνης σιωπῶσιν.*

189.] 'Thalamis:' Jacobs comp. Antiphil. Ep. 29, *μελισσῶν αὐτοπαγεῖς θαλάμαι*: Nicias Ep. 7, *κηροπαγὴς θάλαμος*.

In noctem, fessosque sopor suus occupat artus.
Nec vero a stabulis pluvia impendente recedunt
Longius, aut credunt caelo adventantibus Euris;
Sed circum tutae sub moenibus urbis aquantur,
Excursusque brevis temptant, et saepe lapillos,
Ut cymbae instabiles fluctu iactante saburram,
Tollunt, his sese per inania nubila librant.
Illum adeo placuisse apibus mirabere morem,
Quod neque concubitu indulgent, nec corpora segnes
In Venerem solvunt, aut fetus nixibus edunt;
Verum ipsae e foliis natos et suavibus herbis
Ore legunt, ipsae regem parvosque Quirites
Sufficiunt, aulasque et cerea regna refingunt.

190.] 'Sopor suus' is probably to be explained like 'vere suo,' v. 22, 'the sleep they love,' 'kindly sleep,' the chord being as it were struck by the epithet 'fessos,' though it is conceivable that 'suus' may have a distributive force, as if it had been 'cuique suus.' With the former interpretation Forb. well comp. Ov. M. 6. 489, "placido dantur sua corpora somno," where the relation is reversed.

191.] 'Nec vero' seems to mark a transition, as in 2. 109, there being no particular connexion of this and the following notices of the habits of bees with the preceding description, or with each other. 'Stabulis,' v. 14. Aratus (Diosem. 296) mentions the indisposition of bees to fly far among the signs of rain.

192.] 'Credere' is understood by Serv. and Keightley, as if it were 'se credere' like "ausus se credere caelo," A. 6. 15; "dubio se credere caelo," Quinct. Decl. 13. 17; but it is simpler to understand it in the ordinary way, of trusting to the aspect of the sky, like "caelo et pelago confise sereno," A. 5. 870.

193.] 'Circum,' round the hive, explained by 'sub moenibus urbis.' Some MSS. of Priscian 8. 79 read 'pro moenibus,' but 'sub' is given from others by Keil, and is supported by Non. s. v. 'aquari,' an older authority.

194.] The fact of bees ballasting themselves with stones is mentioned by Aristot. H. A. 9. 40, and other ancient writers.

196.] The spondee 'tollunt,' followed by a pause, expresses the difficulty of rising into the air so ballasted, as Wagn. remarks. 'Inania' is an ordinary epithet, used here to account for the need of ballast. Voss well compares "nubes et inania captet," Hor. A. P. 230, though he erroneously understands the epithet here to mean rainless clouds.

197—209.] 'Bees do not generate like other animals, but find their young among the flowers. Their ardour in their honey-getting work is such, that they often expose themselves to accidental death while engaged in it. In any case they are short-lived, seven years being their limit, yet the race ever goes on.'

197.] This or a similar opinion on a very vexed question was held by others of the ancients: see Aristot. H. A. 5. 21, Pliny 11. 16. 'Adeo' apparently emphasizes 'illum:' see on E. 4. 11.

198.] 'Quod neque' is restored by Wagn. from Rom. and other MSS. for 'Quod nec,' as more in accordance with Virgil's usual practice in the latter part of the first foot of a hexameter, the only undoubted instance on the other side being A. 5. 783, "Quam nec longa dies, pietas nec mitigat ulla," where, as he thinks, the slowness of the measure suits the feeling of the passage.

199.] For 'nixibus' Med., Rom., and others give 'nexibus,' but Wagn. rightly observes that Virgil is speaking in this clause of the female alone. We shall find a similar variety in A. 1. 448.

200.] 'Ipsae,' without the male. 'Suavibus,' the plants from which they gather honey. Aristot. (l. c.) says that of those who held this opinion some said the young bees were found in the cerintha, some on reeds, some on olive-blossoms.

201.] 'Quirites' is a step further than the poet has yet taken, investing the commonwealth of bees not merely with the dignity of men, but with the glories of the Roman people. Seneca (Thyest. 396) makes his chorus of Argives speak of a country life as "nullis nota Quiritibus."

202.] 'Sufficiunt,' 3. 65. 'Refingunt' is the reading of Med. and other MSS., but

Saepe etiam duris errando in cotibus alas
Attrivere, ultroque animam sub fasce dedere:
Tantus amor florum et generandi gloria mellis.
Ergo ipsas quamvis angusti terminus aevi
Excipiat; neque enim plus septuma ducitur aestas;
At genus inmortale manet, multosque per annos

'refingunt' has considerable support, and seems intrinsically the better word, though Forb. gives only one other instance of its use, from Apuleius. The preparation of new cells or renewal of the old ones seems to be mentioned as a natural pendant to the renovation of the race, so that the process which brings about the latter is associated with the former also.

203—205.] Sir Daniel Molyneux suggested to Martyn that these three lines ought to follow v. 196, and Schrader, Heyne, Forb., and Keightley incline to agree with him. Wagn. thinks they did not belong to the original draught, but were written afterwards—a theory which he applies to other passages in the Georgics. There is certainly great apparent awkwardness in the present passage as it stands; but either of the two hypotheses would be very hazardous. Wagn.'s other instances appear to break down, the only cases made out as probable being such as 2. 171 foll., 3. 32, where the insertion, if it be an insertion, is not an excrescence on the poem, but carefully rendered homogeneous with it: while it may be doubted whether there is any other instance in Virgil, the general integrity of whose text is quite beyond suspicion, where it can be shown to be really likely that lines have been transposed. Perhaps we are wrong in seeking for any close connexion in a context like this, where, as has been remarked on v. 191, the various notices of the habits of bees seem to be rather isolated from each other. If it is necessary to discover a link, it may be suggested that the mention of the constant succession reminded Virgil of the accidents which carry off bees before their time, in themselves a proof of the energy of the race, and that thence he was led to observe that in spite of the frequency of such accidents and the scanty lives enjoyed by individuals in any case, the line was inextinguishable. Bryce supposes the connexion to be, that though they have not the ordinary inducement to provide for their young, they still work indefatigably, risking and even sacrificing their lives, a thing only to be explained by their love of their occupation. But Virgil evidently supposes them to rear their young, whether they generate them or no; and moreover the interpretation is confessedly open to the objection that it supposes vv. 206 foll. to be unconnected with what precedes. 'Errando:' so Chapman's Homer, Il. 2. 401: "thick as swarms of flies Throng then to sheep-cotes, when each swarm his erring wing applies To milk dew'd on the milkmaid's pails."

204.] 'Ultro' is explained by Wagn. as = 'insuper' or 'adeo,' a sense easily reconcilable with its etymology, and applicable to its use elsewhere. But it may be doubted whether it is not rather to be understood here, as in E. 8. 52, and many other passages in Virgil, 'gratuitously,' 'of their own accord,' which is as readily connected with the derivation from 'ulter,' the action being beyond what was expected. The death of the bees may be considered as gratuitous, or what is the same thing, generous, being encountered in the public service. (So also Ameis.) The death is doubtless meant to be the result of the injury to the wings, so that 'sub fasce' may express not only the effect of the load in helping to destroy life, but the constancy of the sufferer in refusing to part with his burden. 'Fasce,' 3. 347. 'Animam dedere:' 'vitam dare' occurs A. 9. 704, 'edere animam' Cic. Pro Sest. 38.

205.] Comp. 2. 301., 3. 112.

206.] 'Ergo' seemingly calls back the mind to the main thought of the preceding context, the propagation of the race of bees. See instances of a similar use of the word in Hand, Turs. 2. 462, 463. 'Ipsas' distinguished from 'genus.' A former reading 'angustus' has little or no authority.

207.] 'Excipiat' is explained by Heyne, probably enough, after the analogy of λαβεῖν and λαχεῖν used of fortune as befalling a person, the force of the preposition being that the fortune in question succeeds to some supposed previous state; but it may have a distinct reference to the term of their life as receiving them at their birth, a sense illustrated in note on 2. 345. In A. 3. 317, 318, to which Heyne refers, the succession is not implied, but expressed in the words "deiectam coniuge tanto." Aristot. (H. A. 5. 22) gives six or seven years as the ordinary limit of their life, nine or ten as the extreme. 'Plus sep-

Stat Fortuna domus, et avi numerantur avorum.
Praeterea regem non sic Aegyptos et ingens
Lydia, nec populi Parthorum aut Medus Hydaspes
Observant. Rege incolumi mens omnibus una est;
Amisso rupere fidem, constructaque mella
Diripuere ipsae et cratis solvere favorum.
Ille operum custos, illum admirantur, et omnes

tuma:' it seems doubtful whether the omission of the comparative particle, which is as common in Greek as in Latin, is an abbreviation arising from constant colloquial use, or a relic of a time when comparison may have been expressed by simple juxtaposition. This latter view may seem to have some probability, if we consider what is the meaning of the various forms by which comparison is expressed in some of the best known languages. 'Quam' means in such a way as—'minor est quam tu,' he is less viewed in reference to you, judged by your standard. So 'als,' 'wie,' in German, ὡς in such phrases as μᾶσσον ὡς ἐμοὶ γλυκύ. Our 'than,' as Latham says, is 'then'—'he is less, then you.' With ἤ the solution would seem to be 'he is less, viewed as an alternative to you.' The genitive and ablative are cases of reference.

209.] 'Fortuna domus' was a favourite expression in the imperial period for the destiny or star of the reigning family—a notion which, as Heyne remarks, may illustrate Virgil's use of the words, though to suppose any connexion between the two would be an anachronism. The word 'Fortuna' was already in use to express the destiny of the Roman people; and to this at any rate Virgil may very well be supposed to allude, as in A. 1. 454, "quae Fortuna sit urbi;" 11. 345, "quid Fortuna ferat populi." 'Stat Fortuna' may be further illustrated by A. 3. 16, "dum Fortuna fuit;" 7. 413, "sed Fortuna fuit," where the destinies of the cities Troy and Ardea are respectively spoken of. 'Avi numerantur avorum' expresses retrospectively what is expressed prospectively by 'genus immortale manet.'

210—218.] 'Their submission to their monarch is more than oriental. Social order with them is bound up with his life: they guard him, carry him, and die for him.'

211.] The older Romans, like the Greeks (e. g. Aeschylus), draw their notions of absolute monarchy from the eastern nations. The selection of 'Aegyptos' will need no comment to one who recollects that the battle of Actium was fought about the time that Virgil was finishing the Georgics. 'Ingens Lydia' is doubtless meant to recall the μεγάλη ἀρχή of Croesus, as the epithet, inapplicable to a later period, might be sufficient to show.

212.] The Parthians kissed the ground when approaching their king. Cerda refers to Martial 10. 72. 5, "Ad Parthos procul ite pileatos, Et turpes humilesque supplicesque Pictorum sola basiate regum," where the whole epigram illustrates the antipathy to despotism as oriental and un-Roman. 'Medus Hydaspes' is another geographical inaccuracy, voluntary or involuntary, on Virgil's part (see on E. 1. 63, 66., 2. 24), as it is evidently the word 'Medus' which gives the point, suggesting the associations of Persian royalty, so that even if it could be shown, as has been attempted, that the river rises within the limits of Persia, it would not make the expression a proper one. With the substitution of the river for the nation Cerda comp. Lucan 1. 19, "Sub iuga iam Seres, iam barbarus isset Araxes," where 'Hydaspes' is actually read by Bentley. Comp. also 2. 225, 226, "Talem arat . . . Clanius."

213.] Germanus sees in this line a direct allusion to a Persian custom of allowing an interregnum of eight days between the death of a king and the accession of his successor, that the nation might taste the evils of anarchy. Whatever may be thought of this, the language of Virgil may be illustrated by Aeschylus' description of the dissolution of order impending on Xerxes' overthrow, Pers. 591, Οὐδ' ἔτι γλῶσσα βροτοῖσιν Ἐν φυλακαῖς· λέλυται γὰρ Λαὸς ἐλεύθερα βάζειν, Ὡς ἐλύθη ζυγὸν ἀλκᾶς. 'Constructa' seems to refer rather to the honey-combs than to the honey, the same thing which is expressed immediately afterwards by 'cratis favorum.'

214.] 'Cratis' from the resemblance of the holes in the comb to wicker-work, as Pind. Pyth. 6. 54, quoted by Cerda, talks of μελισσᾶν τρητὸν πόνον. There may perhaps be a reference to Eastern armies, on the death of their leader, plundering their own camp, as Keightley suggests, citing however no instance of the fact.

215.] 'Operum custos:' other writers

Circumstant fremitu denso, stipantque frequentes,
Et saepe attollunt humeris, et corpora bello
Obiectant pulchramque petunt per volnera mortem.
His quidam signis atque haec exempla secuti
Esse apibus partem divinae mentis et haustus
Aetherios dixere; deum namque ire per omnis
Terrasque tractusque maris caelumque profundum;
Hinc pecudes, armenta, viros, genus omne ferarum,
Quemque sibi tenuis nascentem arcessere vitas;
Scilicet huc reddi deinde ac resoluta referri
Omnia, nec morti esse locum, sed viva volare
Sideris in numerum atque alto succedere caelo.

speak of the queen bee as regulating the work of the others. Cerda cites Xen. Oec. 7. §§. 33 foll., Aelian 5. 11, and Pliny 11. 17. Comp. the description of Dido A. 1. 507, "operumque laborem Partibus aequabat iustis, aut sorte trahebat." The occupations of the Carthaginians had been compared to those of bees in a previous passage, so that if Virgil had been aware of the sex of the monarch, he would perhaps have made it a point in the comparison.

217.] Λέγεται δὲ καὶ φέρεσθαι αὐτὸν ὑπὸ τοῦ ἑσμοῦ, ὅταν πέτεσθαι μὴ δύνηται, Aristot. H. A. 9. 40. This takes place, according to other rustic writers, when the monarch is sick, aged, or tired. Cerda, who refers to them, compares the custom of the Roman soldiers taking up their commander on their shields and proclaiming him emperor. 'Bello' with 'obiectant.'

218.] 'Pulchram . . . mortem' repeated A. 11. 647. 'Per' apparently signifies not 'by means of,' but, as we should say, through a shower of wounds.

219—227.] 'These human qualities have led some to think that bees are inspired by the "anima mundi," which runs through all creation, animal life, when apparently extinguished, being really transferred to the stars.'

219.] Virgil seems to confuse, rather characteristically, two classes of thinkers, those who from the special qualities of the bees consider them to be specially gifted with divine wisdom, like Aristot. de Gener. Anim. 3. 10 (quoted by Cerda), who says of wasps and hornets οὐ γὰρ ἔχουσιν οὐδὲν θεῖον, ὥσπερ τὸ γένος τῶν μελιττῶν, and those who believe them in common with all the rest of creation, animate and inanimate, to be inspired by the 'anima mundi.' The former doctrine seems to be that which he rejects 1. 415, as applied to the rejoicing of rooks after a storm, at least if we may press the word 'maior' there, which seems to discriminate it from the 'anima mundi' view, though he may very well have confounded the two there as here. The latter doctrine, which, as Heyne says, was originally Pythagorean, and was accepted with different modifications by the Platonists and Stoics, is the same which Anchises is made to expound A. 6. 724 foll. Here Virgil merely mentions it, neither adopting nor disapproving. The union of the instrumental or modal ablative 'his signis' with the participle 'haec exempla secuti' is illustrated by Wund. from the union of the abl. abs. with the participle, in such sentences as "Hannibal . . . obsidibus acceptis, et commeatu usus . . . sequitur," Livy 21. 34, a usage, as he remarks, found in Greek nò less than in Latin.

220.] 'Partem divinae mentis,' as Hor. 2 S. 2. 79, comp. by Cerda, calls the human soul "divinae particulam aurae." This Virgil goes on to express further by saying that they breathe not merely common air, but pure ether, which was supposed to be liquid flame, the essence of the human soul,—"purum . . Aetherium sensum atque auraï simplicis ignem," A. 6. 746.

221.] Cerda comp. Arat. Phoen. 2, μεσταὶ δὲ Διὸς πᾶσαι μὲν ἀγυιαί, Πᾶσαι δ' ἀνθρώπων ἀγοραί, μεστὴ δὲ θάλασσα Καὶ λιμένες, where however the divine spirit is said to permeate not so much all parts of nature as all parts of the inhabited globe.

222.] Repeated from E. 4. 51.

223.] "Inde hominum pecudumque genus vitaeque volantum," A. 6. 728.

224.] 'Tenuis vitas:' "animos, quippe aetheriae naturae" (Heyne).

225.] 'Scilicet' seems to continue the explanation.

227.] The commentators can scarcely be

Si quando sedem angustam servataque mella
Thesauris relines, prius haustu sparsus aquarum
Ora fove, fumosque manu praetende sequacis. 230
Bis gravidos cogunt fetus, duo tempora messis,

right in taking 'sidus' as a kind of noun of multitude, so as to interpret 'sideris in numerum,' 'joining the number of the stars.' 'Numerus,' like ἀριθμός, seems to be applicable to a single individual, designating as it were his place as a unit, which is perhaps its sense in A. 7. 211, "numerum divorum altaribus addit." Thus the meaning would be, 'each flies up into the place of a star,' the reference being partly to the Pythagorean doctrine that each planet was animated by an individual soul (Plato, Timaeus 38, E), partly to the mythological belief that human beings and other animals were changed into constellations. But it would be simpler if we could accept one of the glosses of Philarg. "*in numerum:* id est, in modum" (another gives "*sideris:* pro siderum"), taking 'numerus' to signify part or function, a sense which might be illustrated, if not established, by the expression 'omnes numeri,' so as to make Virgil mean no more than that the departed life flew to heaven like a star or meteor. For 'succedere' the Rom. has 'se condere,' of which Heyne thought the common reading might possibly be an interpretation; but the variation is easily accounted for as a transcriber's error.

228—250.] 'When you want to take the honey, disarm the bees, which will otherwise be violent and dangerous, by personal cleanliness and the application of smoke to the hive. There are two times for this, in spring and in autumn. If you wish to spare them, at all events fumigate the hive that you may remove the useless combs, and so preserve them from vermin. Taking the honey will stimulate them to repair the loss.'

228.] It is difficult to decide between 'angustam,' the reading of Rom. and others, and 'augustam,' which is supported by Serv. and Med. The latter is to a certain extent confirmed by 'thesauris,' though scarcely, as has been thought, by the latter part of the sentence, where there would be no relevancy between the grandeur of the abode of the bees and the means recommended for storming it. If it be adopted, a mock-heroic contrast must be supposed between the assumed importance of the bees and the easiness of their capture, like that in vv. 86, 87. But on the whole Wagn. and Forb. seem right in preferring 'angustam,' which suits best with the simplicity of a practical precept, and is not irrelevant to the process of rifling the hive.

229.] 'Relino' is the technical word for opening casks by undoing the pitch with which they were fastened. "Relevi dolia omnia, omnes serias," Ter. Heaut. 3. 1. 51. The removal of the honey from the cells is supposed to be an analogous process, on account of the sticky nature of the wax and gluten (vv. 39 foll.). 'Thesauris' with 'servata.'

230.] Col. (9. 14) says that the person who is to take the honey ought to have bathed, and to have abstained from anything that would taint the breath. It is natural then with Wund. to take 'ora fove' of rinsing the mouth, the process being the same as would take place in fomentation, though the object is different. We have already had 'ora fovent' (2. 135) of cleansing the breath, without any reference to ablution, the force of the word there, as is remarked in the note, being that of medical application; while both are combined in A. 12. 420, "Fovit ea volnus lympha." Virgil, we may remember, has other uses of 'foveo,' which may be characterized as rather strained or indefinite (e. g. 3. 420, and v. 43 above), and a certain circumlocution is natural in a poet speaking of a somewhat undignified action. 'Sparsus,' which has occasioned some difficulty, has doubtless a quasi-middle force, while its application is limited by 'ora' and 'haustu.' The mouth of course would be sprinkled in squirting out the water or in taking the mouthful. The old reading before Heins. was 'haustus . . . ore.' 'Haustu . . . ora' is supported by a sufficient number of good MSS., though they do not invariably concur in both words. Med. a m. p. has 'astu . . . ore fave,' which last words are recognized as a variant by Serv., and have been adopted by Brunck, as if the poet had meant to invest his precept with a ritual air. Other interpretations and readings have been suggested; but as the view given above appears satisfactory, they need not be mentioned. 'Fumos:' the smoke seems to have been intended not to stupify the bees, but to drive them away, as appears from Col. 9. 15 and other writers on the subject, as well as from Virgil's own simile A. 12. 587. This gives force to 'sequacis.'

231.] This and the four following lines

Taygete simul os terris ostendit honestum
Plias et Oceani spretos pede reppulit amnis,
Aut eadem sidus fugiens ubi Piscis aquosi
Tristior hibernas caelo descendit in undas.
Illis ira modum supra est, laesaeque venenum
Morsibus inspirant, et spicula caeca relinquunt
Adfixae venis, animasque in volnere ponunt.

are thrown in as it were parenthetically, but that is no reason for changing the arrangement of the passage with Schrader and Keightley, the former of whom would place them after v. 238, while the latter, accepting this, would also transpose vv. 239—247 and vv. 248—250. 'Bis gravidos cogunt fetus' is rightly explained by Serv. "gemina est fecunditas mellis," 'fetus' being used generally for produce of all sorts, and 'gravidos' coupled with it as with 'fruges' (2. 143, 424), while 'cogere' is used of gathering and collecting, like 'cogere oleam,' Cato 65, 66, of gathering olives, with a further sense of squeezing the combs, as in v. 140. Virgil calls the gathering of the honey, the technical term for which, 'vindemiatio,' itself contains a metaphor, 'messis:' as in 2. 410 he uses 'metere' of gathering the grapes. Aristot. (H. A. 9. 40) and other rustic writers agree with Virgil in fixing two seasons for collecting the honey; but Varro (3. 16) makes three, one at the rising of the Pleiades, a second just before the rising of Arcturus, a third after the setting of the Pleiades, and so Didymus in Geop. 15. 5.

232.] The heliacal rising of the Pleiades is the one intended, supposed to be about the beginning of May: see Geop. l. c. Wund. says it is now generally understood that the Pleiades are invisible from the end of April to the middle of June, a fact which he supports by Hesiod, W. and D. 385, where however Göttling, after Ideler, makes the forty days spoken of extend from the second week in April, when they are said to set heliacally, to the third week in May, when they rise again. Taygete, one of the Pleiades, stands for the rest, and is described as a nymph, as the Bull and Dog are described as animals 1. 217. 'Os honestum,' like "caput honestum," 2. 392. 'Os ostendit honestum,' like "extulit os sacrum caelo," A. 8. 591, of the morning star.

233.] 'Plias' is the correct orthography, supported by Med. and others, 'Pleias' being a trisyllable. 'Oceani amnis:' Homer's Ὠκεανοῖο ῥόαι. 'Pede reppulit' is the action of a person springing into the air from the ground, as in Ov. M. 4. 711, comp. by Burm., "pedibus tellure repulsa Arduus in nubes abiit." With 'spretos,' which seems here to have a half physical sense, like our 'spurn,' comp. Hor. 3 Od. 2. 24, "Spernit humum fugiente penna."

234.] The reference is to the morning setting of the Pleiades, already mentioned 1. 221, where see note. The 'sidus Piscis aquosi' seems rightly explained by Wund. and Voss, after Cerda and Catrou, not of the star called the Southern Fish, a notion which has led several writers on the passage into error and perplexity, nor, as others have thought, of the Dolphin, Scorpion, or Hydra, but of the zodiacal sign 'Pisces' (comp. Ov. M. 10. 165, "Piscique Aries succedit aquoso"), 'sidus Piscis' being put generally for the winter, which is just coming on when the Pleiades set, though actually the sun does not enter Pisces till the latter part of the winter. With the expression 'sidus Piscis' comp. "sub sidere Cancri," E. 10. 68. This rainy season the Pleiades are said to avoid by disappearing under the sea, 'tristior,' an epithet applied to bad weather (e. g. v. 135 above), being meant also to indicate that they depart as it were disconcerted.

236.] He speaks of the danger in taking the honey from the anger of the bees, which is to be avoided by the precautions mentioned above. So in the simile above referred to from A. 12. 589, "Illae intus trepidae rerum per cerea castra Discurrunt, magnisque acuunt stridoribus iras." 'Modum supra:' 'praeter' and 'extra modum' are also used.

237.] 'Morsibus' used improperly for the stings. 'Inspirant venenum' like "inspires ignem," A. 1. 692.

238.] 'Adfixae venis' is a poetical variety for 'adfixa venis' (itself read by some MSS.). Strictly speaking, it is of course not reconcilable with 'relinquunt,' unless we understand the words to mean 'having fastened themselves on the veins, they (separate and) leave their stings there.' The expression is doubtless borrowed, as Heyne remarks, from Lucr. 5. 1322, "Morsibus adfixae validis atque unguibus uncis," though the construction is different. 'In vulnera' is read by Rom. and other MSS.,

Sin duram metues hiemem parcesque futuro
Contunsosque animos et res miserabere fractas :
At suffire thymo cerasque recidere inanis
Quis dubitet ? nam saepe favos ignotus adedit
Stellio et lucifugis congesta cubilia blattis
Immunisque sedens aliena ad pabula fucus ;

and by Non. s. v. 'anima;' but 'in volnere' seems better, whether it be understood 'in the act of wounding,' or literally 'in the wound,' a view confirmed by Sil. 12. 386 (quoted by Cerda), "Alternique animas saevo in mucrone relinquunt," where it is doubtless meant that the life, like the blood, is left on the blade.

239.] 'Metuens' was restored by Heyne from Rom. and others; but 'metues' is better, as there is no colour for joining 'parces' and 'miserabere' by 'que . . . que.' Priscian, who supports 'metues,' wrongly makes 'parces . . . miserabere' the apodosis. Virgil means, 'if your consideration for them keeps you from taking the honey, you need not hesitate about cutting away the combs.' Virgil may almost seem to have versified a passage in Varro 3. 16, though the apparently corrupt state of the text makes it hard to speak with any confidence, "si fecunda sit alvus, ut ne plus tertia pars eximatur mellis, reliquum hiemationi relinquatur: si vero alvus non sit fertilis, ubi quid eximatur, exemtio cum est maior (?), neque universam, neque palam (?) facere oportet, ne deficiant animum. Favi qui eximuntur (non eximuntur?), si qua pars nihil habet, aut habet inquinatum, cultello praesecatur ('praesecetur' or 'praesecator'?)." This passage, compared with similar precepts in the other rustic writers, may show that Virgil does not think of absolutely sparing the honey, but only of leaving a greater or less portion. In that case, the pity expressed in the next line may be for the injury already done by depriving them of a part of their store; in the other, and perhaps in any view, it will be for mischief not done but only contemplated, this prospective pity acting as a restraining power. 'Metues:' the bee-keeper fearing not for himself, but for the bees: comp. note on 2. 419. 'Parces futuro:' 'deal gently with their future.'

240.] With 'contunsos animos,' comp. 'deficiant animum,' Varro l. c., and the words of Didymus, Geop. 15. 5, οὔτω γὰρ οὔτε ἀθυμήσουσι, καὶ τροφὰς ἕξουσι: with 'res fractas,' 'trepidae rerum,' cited on v. 236.

241.] 'At' as in v. 208. 'Aut' is erroneously read by Med. and Rom., which also have 'sufferre.' 'Thymo:' fumigation is prescribed by Varro l. c. and Col. 9. 14, in connexion with precepts about cleansing the hive. The latter recommends cow-dung, whence Schrader very plausibly conjectured 'fimo' here: 'thymo' however may stand, as Florentinus in Geop. 15. 3 speaks of fumigation with thyme and κνέωρον as a means of attracting them back to the hive. From the two former writers it would appear that fumigation is recommended partly as a means of purification, partly as grateful to the bees, not, as some have thought, with a view to expelling or destroying the vermin.

242.] 'Dubitet:' with reference to the hesitation implied in vv. 239, 240, which, Virgil says, need not extend further. 'Ignotus adedit,' ἔλαθε τρώγων. Heyne. With the following enumeration comp. 1. 181 foll.

243.] 'Stellio et,' the reading of most, if not all MSS., was regarded by the early editors as a cretic foot, and restored as such even by Heins., for the old text 'stellio,' which Heyne retained. The synizesis is of course easily paralleled from such instances as 1. 482, v. 297 below. It is doubtful whether 'cubilia' is to be taken with Wagn. as one of the subjects of 'adedit,' the lurking places of the moths being put for the moths themselves, as Forb. thinks, a bold expression, scarcely covered by Keightley's reference to the use of 'nidus,' v. 17, or 'congesta' constructed as a verb, the grammatical connexion being temporarily interrupted and immediately returned to in the next line. 'Lucifuga' or 'lucifugus' is an old word used as a term of reproach by Lucil. 14. 3, "fuit lucifugus, nebulo." 'Solifuga' is mentioned by Solinus, c. 4, as the name of an insect; but the word is probably an error of his for 'solpuga' or 'salpuga.' Keightley thinks it clear from Pliny 11. 28 that the 'blatta' was the black-beetle.

244.] 'Immunis' is used similarly as a term of reproach, Plaut. Trin. 2. 2. 69, "civi immuni scin quid cantari solet?" of a citizen who has no public spirit. The word is a compound of the old adjective 'munis' (i. q. 'officiosus'), used by Plautus, Merc. prol. 104, and Lucilius, and recognized by

Aut asper crabro inparibus se inmiscuit armis,
Aut dirum, tiniae, genus, aut invisa Minervae
Laxos in foribus suspendit aranea casses.
Quo magis exhaustae fuerint, hoc acrius omnes
Incumbent generis lapsi sarcire ruinas,
Conplebuntque foros et floribus horrea texent.
Si vero, quoniam casus apibus quoque nostros
Vita tulit, tristi languebunt corpora morbo—
Quod iam non dubiis poteris cognoscere signis:
Continuo est aegris alius color; horrida voltum

Festus and Nonius. Hence Plaut. Trin. 1. 1. 2 has 'immune' or 'immoene facinus' in the sense of 'ingratum.' The drones have not performed their 'munus' of labour, and so, as Hesiod expresses it (W. and D. 304), *μιλισσάων κάματον τρύχουσιν ἀεργοὶ Ἔσθοντες* (comp. id. Theog. 598). The language may be from Od. 1. 160, *ἀλλότριον βίοτον νήποινον ἔδουσιν* (spoken of the suitors), as Germ. remarks. 'Sedens ad pabula,' like 'sedere ad focum,' 'ad gubernacula,' &c. So Eur. Hel. 295, *πρὸς πλοῦσίαν Τράπεζαν ἵζουσ'*.

245.] 'Armis' is not, as seems to be generally thought, the abl., but the dative, as appears from A. 10. 796., 11. 815, where the words 'se inmiscuit armis' occur again. 'Inparibus' then refers to the army of the bees, which cannot cope with a hornet. 'Paribus armis' is used A. 5. 425 of equal weapons.

246.] See on v. 168. 'Tiniae' are coupled with 'blattae' again Hor. 2 S. 3. 119. For 'dirum' the early editors gave 'durum' after some MSS. 'Invisa Minervae' refers to the legend of Arachne, given Ov. M. 6. 1 foll.

247.] The early editors read 'in foribus laxos,' without authority. Virgil had doubtless some metrical reason for the order he has adopted; but any attempt to discover it would probably be fanciful. Serv. says that 'aranea' is properly the web, 'araneus' the insect, and Nonius notes Virgil's use of the word.

248.] These words, as Forb. remarks, contain a precept, which the rustic writers sanction, not to leave too much honey, lest the bees should become idle. Cerda comp. a similar precept (Aristot. H. A. 9. 40), not to kill all the drones.

249.] 'Incumbo' used here with inf., as elsewhere with an object clause: see Forcell. 'Lapsi generis' recalls the notion of a human family, as in v. 208. 'Sarcire' seems to be a metaphor from building, as in the phrase 'sarta tecta.'

250.] 'Fori' probably signifies a row or rows of cells, this being the only place where it has this transferred sense, just as it is used of a row or rows of seats in a theatre. In Col. 10. 92 it seems to mean a narrow trench or path in a garden, apparently from the resemblance to the 'fori' of a ship. 'Floribus,' the pollen: see on v. 38. 'Texent' perhaps is used to recall the image of weaving actual flowers, though of course the meaning is that they construct their cells with pollen.

251—280.] 'The symptoms of sickness among bees are change of colour and appearance, lassitude, and a peculiar buzzing. Its remedies are fumigation with galbanum, honey mixed with pounded galls or dried rose leaves, wine boiled down, raisins, thyme, centaury, and the flower called "amellus" boiled in wine.'

251.] The apodosis would naturally have begun after v. 252, but the clause speaking of the easiness of prognostication leads to an enumeration of the symptoms, which swells into an independent sentence, so that Virgil has to give the real apodosis in a separate form, v. 264. 'Apibus quoque:' there is perhaps a touch of pessimism here, as if diseases might be expected to be peculiar to humanity, 'mortalibus aegris;' perhaps also a compliment to the bees, whose good fortune in other respects might have been supposed to exempt them from casualties.

252.] 'Vita:' regarded as including men and bees alike. 'Corpora' may be nom. or acc.; but the former is more like Virgil's general usage, e. g. A. 4. 523.

253.] 'Iam' seems to point to the time when the disease has made some progress, and the symptoms are consequently explicit.

254.] 'Continuo,' as in 1. 356, where it introduces the signs of wind. 'Alius' is explained by what follows. 'Horrida' is illustrated by Varro 3. 16, "minus valentium signa si sunt pilosae et horridae, ut pulverulentae, nisi opifici eas urget tempus; tum

Deformat macies; tum corpora luce carentum
Exportant tectis et tristia funera ducunt;
Aut illae pedibus connexae ad limina pendent,
Aut intus clausis cunctantur in aedibus, omnes
Ignavaeque fame et contracto frigore pigrae.
Tum sonus auditur gravior, tractimque susurrant,
Frigidus ut quondam silvis immurmurat Auster;
Ut mare sollicitum stridit refluentibus undis;
Aestuat ut clausis rapidus fornacibus ignis.
Hic iam galbaneos suadebo incendere odores,
Mellaque arundineis inferre canalibus, ultro

enim propter laborem asperantur et macescunt."

255.] The carrying out of the dead can hardly be called a symptom of disease, but it finds its place as a part of the description, and as one of the things which would strike an observer looking at the hive. 'Luce carentum:' from Lucr. 4. 35. So 'cassum lumine,' A. 2. 85, light being virtually synonymous with life, as in A. 4. 31., 6. 721.

256.] 'Exporto,' for carrying out to burial, like 'effero,' used also Suet. Dom. 17. So Aristot., speaking of the same thing, uses ἐξάγειν and ἐκκομίζειν. 'Funus ducere' is a phrase, e. g. Juv. 1. 146, like 'pompam ducere.'

257.] 'Pedibus connexae pendent' would certainly seem to refer most naturally to bees hanging in a cluster, "pedibus per mutua nexis," A. 7. 66. So it appears to have been understood by Sil. 2. 221, "densoque volatu Raucum connexae glomerant ad limina murmur" (of bees returning to the hive). This however is said not to be a symptom of disease in bees, so that Wagn. understands 'connexae' of the individual insect drawing up its legs in death, while Heyne suggests 'connixae.' But the common interpretation is supported by Aristot. H. A. 9. 40, ὅταν δὲ κρέμωνται ἐξ ἀλλήλων ἐν τῷ σμήνει, σημεῖον γίνεται τοῦτο ὅτι ἀπολείψει τὸ σμῆνος. ἀλλὰ καταφυσῶσι τὸ σμῆνος οἴνῳ γλυκεῖ οἱ μελιττουργοί, ὅταν τοῦτ' αἴσθωνται.

258.] 'Clausis' is merely an ordinary epithet, carrying out the sense of 'intus' and opp. to 'ad limina.'

259.] Aristot., quoted by Cerda, says ἄλλο δὲ νόσημα οἷον ἀργία τις γίγνεται τῶν μελιττῶν. Virgil intimates apparently two causes of this lassitude, want of food in winter, and cold. 'Contracto,' congealed: applying however also to the effect of the cold on the bees, as if the reading had been 'contractae,' so that we may compare with Emm. Phaedr. 4. 23. 19, "Mori contractam tunc te cogunt frigora," speaking of a fly.

260.] 'Tractim' occurs Lucr. 3. 530 of death creeping gradually through the frame. Here it evidently signifies a prolonged and continuous sound.

261.] These three similes are supposed to be from Il. 14. 394 foll., where the shout of the contending armies is compared to waves breaking on the shore, to fire in a mountain glen, and to wind among the trees, each comparison occupying the same space of two lines. 'Quondam,' indefinite, 'at some time or other.' It appears to stand in much the same relation to 'quidam' as 'olim' to 'ille.' Comp. our use of 'some time' in the sense of 'formerly,' of 'one day' in a definite or indefinite sense, &c.

262.] 'Stridit,' the archaic form, is the reading of Med., 'stridet' of Rom. 'Refluentibus,' retiring after having broken on the coast.

263.] 'Clausis' accounts for the sound. 'Rapidus:' see on E. 2. 10.

264.] 'Hic' of time is frequent in Virgil. Instances are collected by Wagn. in his Quaest. Virg. 23. 2. 6, all of them, with the exception of the present, from the Aeneid. 'Galbaneos odores,' like 'croceos odores,' 1. 56. For 'galbanum' see on 3. 415. 'Suadebo:' the first person, as in 3. 295, 300, the fut. ind. as in 3. 100, 409 foll.

265.] There seems to be an allusion to the troughs from which cattle drank, called 'canales' 3. 330. 'Arundinei canales' then will be reeds used as troughs. It may be a question whether 'inferre canalibus' means 'to introduce into troughs,' or 'to convey (to the hives) by troughs,' 'canalibus' being in the one case the dative, in the other the ablative. Here again 'ultro' has its sense of 'gratuitously,' or 'going further' (see on v. 204), the bees being not

Hortantem et fessas ad pabula nota vocantem.
Proderit et tunsum gallae admiscere saporem
Arentisque rosas, aut igni pinguia multo
Defruta, vel Psithia passos de vite racemos
Cecropiumque thymum et grave olentia centaurea.
Est etiam flos in pratis, cui nomen amello
Fecere agricolae, facilis quaerentibus herba;
Namque uno ingentem tollit de caespite silvam,
Aureus ipse, sed in foliis, quae plurima circum
Funduntur, violae sublucet purpura nigrae;
Saepe deum nexis ornatae torquibus arae;
Asper in ore sapor; tonsis in vallibus illum

merely allowed to drink, but invited, without any overture made on their part.

266.] 'Fessas:' of sickness, as in Hor. Carm. Saec. 63. Forb. comp. the use of 'laboro' (κάμνω) and 'langueo.'

267.] Galls are given as astringents, as bees suffer from looseness in consequence of their diet (Col. 9. 13). 'Tunsum' of course properly refers to 'gallae.'

268.] Dried roses, like galls, are mixed with honey: wine not mixed, but given as an alternative, as appears from Col. l. c.

269.] For 'defruta,' see on 1. 295: for 'Psithia' on 2. 93. 'Racemos' is probably to be understood of the wine, not of the grapes themselves, as Col. l. c. prescribes "passo et defruto vetere fessas sustinere."

270.] Centaury, so called from its legendary use by Chiron to heal the wound received from Hercules' arrow, is mentioned by Lucr. 4. 125 with the epithet 'tristia,' among the things "quaecunque suo de corpore odorem Exspirant acrem."

271.] The 'amellus' is generally agreed to be the Attic aster, which is found in the north of Italy, and also in the neighbourhood of Athens (Keightley). It is mentioned as the best specific of all by Col. l. c., who indeed follows Virgil closely throughout this part of the subject.

272.] 'Facilis quaerentibus' is the same construction with "facilem pecori" 2. 223, 'compliant to those who seek it,' i.e. easily found.

273.] 'Uno de caespite' seems rightly taken by Philarg. as a poetical equivalent to 'una de radice,' as the stalks of the plant all spring from one root. 'Silvam' of a growth of leaves, 2. 17. For 'uno' several MSS. and early editions give 'imo,' a constant variation, found e.g. Hor. A. P. 32.

274.] 'Ipse,' the centre or disc of the flower as distinguished from its petals, as in 2. 297 of a tree distinguished from its branches, ib. 131 of a plant from its leaves. Voss comp. a similar description of the narcissus, Ov. M. 3. 509, "croceum pro corpore florem Inveniunt, foliis medium cingentibus albis."

275.] 'Violae sublucet purpura nigrae' seems rightly explained by Forcell. s.v., "apparet nitor purpurae sub nigrore violae." Germ. comp. similar uses of ὑποπόρφυρος and ὑπολαμπής.

276.] Weichert, with whom Forb. and Keightley agree, brands this line as spurious. The conclusion is a most hazardous one, as all the MSS. contain the verse, and there appears to be no instance in which a line resting on the unvarying testimony of the MSS. of Virgil has been condemned by the consent of the best critics: while, on the other hand, the reasons alleged against its genuineness are precisely such as might appear to other judges evidences of the Virgilian manner. The reference to sacrifices, irrelevant as it may seem, is just one of those artifices by which Virgil is apt to exalt or relieve a trivial subject (comp. e. g. 2. 192 foll.); the structure of the line, unconnected with the context by any relative or other particle, is what we constantly find elsewhere in his descriptions, e. g. A. 1. 12, where the inserted clause actually interrupts a sentence which is resumed immediately afterwards; the omission of the verb substantive is also a common feature in such descriptions, as in the very next line: 'torquis' has already been used with some want of strictness 3. 168, of twisted osiers put round a beast's neck, while here any association foreign to the nature of a fillet is at once corrected by 'nexis;' nor can it be fairly urged that the number of the peculiarities itself is sufficient to bring the line into suspicion.

277.] With the structure of this and the following line comp. 2. 134, 135.

Pastores et curva legunt prope flumina Mellae.
Huius odorato radices incoque Baccho,
Pabulaque in foribus plenis adpone canistris.
Sed si quem proles subito defecerit omnis,
Nec, genus unde novae stirpis revocetur, habebit,
Tempus et Arcadii memoranda inventa magistri
Pandere, quoque modo caesis iam saepe iuvencis
Insincerus apes tulerit cruor. Altius omnem
Expediam prima repetens ab origine famam.

278.] 'Tonsis' is explained by 'pastores.' There seems no need to give with Wagn. a present sense to the past participle, which here seems to have that aoristic sense so common in the perf. indic. as used in the Georgics, 'which cattle have been known to graze,' or 'are in the habit of grazing.' The 'valles' are doubtless meant to be in the Mantuan region.

278.] The introduction of 'Mella' is a domestic touch. For 'prope' Rom. has 'per.'

279.] 'Odoratus' merely expresses the scent or 'bouquet' of generous wine, like οἶνος ἀνθοσμίας, which Germ. compares. So εὐώδης Theocr. 14. 16, referred to by Heyne. Columella's precept is (l. c.), "ea (amelli radix) cum vetere Amineo vino decocta exprimitur, et ita liquatus eius succus datur."

281—294.] 'If the stock of bees should die out altogether, there is a mode of repairing the loss which involves a long story. I will tell it, for the remedy is one in which the eastern nations repose unbounded faith.'

282.] 'Genus novae stirpis' is apparently pleonastic, as either 'novum genus' or 'nova stirps' might have expressed the meaning with 'revocetur;' comp. A. 1. 235, "revocato a sanguine Teucri." Strictly speaking it is inconsistent with 'novae.' The second stock might be either called new or a restoration of the old; Virgil mixes the two conceptions. 'Habebit:' the fut. ind. is joined with the so-called fut. exactum to indicate a difference in the time of the two actions, as in speaking of present time we might have 'proles eum defecit, nec habet,' &c. Comp. 3. 327, 328.

283.] It seems doubtful whether 'et' here means 'both,' referring to 'que' following, or 'also,' i. e. in addition to the previous precepts and descriptions. 'Tempus pandere:' see on 1. 213. 'Arcadii magistri:' Aristaeus (l. 14) is said by Justin (13. 7) to have been king of Arcadia. He is called 'magister' either as a shepherd (E. 2. 33., 3. 101) or bee-keeper, or as a teacher (E. 5. 48, A. 5. 391), the word in the latter sense being explained by 'inventa.' This plan is called his 'inventum' apparently because he was the first who made it known to the world, though it was communicated to him by Proteus, as we shall see in the sequel. His honours as an inventor are greatly increased by other writers (e. g. Apoll. Rhod., and a scholiast on the Argonautics referred to by Cerda), who make him the first that got honey from bees, caused milk to curdle, produced oil from the olive, bred cattle, and hunted with dogs, the introducer in short of most of the arts commemorated in these last two books of the Georgics.

284.] 'Pandere,' as Forb. reminds us, is a favourite word with Lucr., e. g. 1. 55. 'Iam saepe' with 'tulerit.' 'Caesis' is said generally, the particular mode of slaughter being explained below, v. 301.

285.] 'Insincerus' is a rare word, the only two instances given by Forcell. being from late writers, Gellius and Prudentius. 'Sincerus' is used of things in a normal or healthy state, as in Ov. M. 1. 190, "immedicabile volnus Ense recidendum, ne pars sincera trahatur." This notion of the generation of bees from putrid oxen was common among the ancients, having doubtless arisen, as Heyne remarks, from bees having chosen the hollow of the body (as in other cases the hollow trunks of trees, 2. 453) as a convenient place for hiying. Varro (2. 5) mentions it among the glories of oxen, "denique ex hoc putrefacto nasci dulcissimas apes, mellis matres, ex quo illas Graeci βουγόνας (βουγενεῖς, Scaliger) appellant," and in his chapter on bees (3. 16) cites a line from Archelaus calling them βοὸς φθιμένης πεποτημένα τέκνα, and another, which in a slightly different form really belongs to Nicander (Ther. 741), ἵππων μὲν σφῆκες γενεά, μόσχων δὲ μέλισσαι. With 'altius' Forb. comp. Cic. Legg. 1. 6, "Alte et a capite repetere," where 'alte' is explained by 'a capite,' as 'altius' here by 'prima repetens ab origine.'

286.] 'Prima repetens ab origine' re-

Nam qua Pellaei gens fortunata Canopi
Accolit effuso stagnantem flumine Nilum
Et circum pictis vehitur sua rura phaselis,
Quaque pharetratae vicinia Persidis urguet,
Et diversa ruens septem discurrit in ora,

peated A. 1. 372. 'Fama' here = 'fabula,' a sense nearly equivalent to that which it bears in such expressions as 'fama est,' 'fama volat,' &c. 'Expediam' will have its strict sense, 'unfold' or 'disentangle.'

287.] This and the five following lines are a periphrasis for Egypt. 'Pellaeus' is an epithet given to Canopus in consequence of the conquest of Egypt by Alexander and the foundation of a Macedonian dynasty. Lucan is rather fond of the epithet, applying it to Ptolemy and his family, to the crown of Egypt, and to Alexandria (5. 60., 8. 475, 607., 10. 511, referred to by Forb.). 'Fortunata,' blest in the fertility of their country, and perhaps in the consequent diminution of labour; by no means a commonplace epithet as coming from the poet of the Georgics.

288.] 'Stagnantem,' covering the land like a lake or pool, the consequence of its overflow. Heyne comp. Lucan 2. 417, "Si non per plana iacentes Aegypti Libycas Nilus stagnaret arenas." Forb. refers to Lucan 4. 134, "Sic Venetus stagnante Pado, fusoque Britannus Navigat Oceano."

289.] These boats, according to Lucan 4. 136, were of papyrus; according to Juv. 15. 127 of earthenware. The words of the latter, "Parvula fictilibus solitum dare vela phaselis, Et brevibus pictae remis incumbere testae," are evidently founded on Virgil, and will illustrate 'pictis.' 'Phaselis' is the spelling of Med. here as in 1. 227. There is force in 'sua,' which calls attention to the singularity of the circumstance.

290.] The difficulty of this and the three following lines is well-known. The great majority of MSS. (including Pal.) give vv. 291—293 in the following order, 'Et viridem' ... Et diversa ... Usque:' Rom. and one other read 'Et diversa ... Usque ... Et viridem:' Med. and four others, one of them an important copy known as the Gudian, 'Et diversa ... Et viridem ... Usque.' This variation would seem to have arisen from the omission of one or other of these lines and its insertion in the margin, from which subsequent copyists introduced it again into the text, each following his own notion of the place which it ought to occupy. Which of the three it was that experienced this fortune external considerations give us no means of determining; nor is there any thing in the passage intrinsically to suggest an answer, though 'Et viridem' has been condemned by some of the earlier critics, Cerda, Bryant, and Heyne. Such is the hypothesis which seems most naturally to arise from the facts presented by the MSS., a hypothesis which would be consistent with the omission, on critical grounds, of any one of the three lines, but not with the exclusion of all three (Wagn.), or even four, including v. 290 (Keightley). The context itself does not seem to require that any thing should be left out, though as a geographical description of Egypt the passage is perhaps rather overloaded. Perhaps we may adopt a suggestion of Keightley's, though made with a different object, and conjecture that the redundancy is to be accounted for by the alteration which has been mentioned in the introduction as having taken place in this part of the poem. The mention of Persia as bordering on Egypt seems to be only one of the many instances of Virgil's vague notion of geography, 'Persis' being here used loosely to include Arabia, as in v. 212 the Hydaspes has been called Median. The alternative is to suppose that 'the neighbourhood of Persia' is an expression for the various countries to the east of Egypt, Persia being selected as the most poetic name and most renowned nation. With regard to the true order of the lines, it is not easy to speak definitely, as the sense is the same either way, though if we follow the arrangement of Pal. and the majority there is perhaps some awkardness in referring 'fecundat' to 'amnis' rather than to 'vicinia,' an awkwardness avoided by the early editors, who, following Julius Sabinus, erroneously supposed 'vicinia' to be the plural of a non-existent 'vicinium.' As between the other arrangements, the balance of authority seems to be in favour of that of Med., which accordingly I have adopted. With 'pharetratae Persidis' comp. Hor. 2 Od. 16. 6, "Medi pharetra decori;" with 'vicinia urguet,' where the absence of an object is to be noted, Aesch. Ag. 1004, γείτων ὁμόστοιχος ἐρείδει, and perhaps Hor. 2 S. 2. 64, "hac urguet lupus, hac canis, aiunt."

Et viridem Aegyptum nigra fecundat arena
Usque coloratis amnis devexus ab Indis,
Omnis in hac certam regio iacit arte salutem.
Exiguus primum, atque ipsos contractus ad usus,
Eligitur locus; huc angustique imbrice tecti
Parietibusque premunt artis, et quattuor addunt,
Quattuor a ventis, obliqua luce fenestras.
Tum vitulus bima curvans iam cornua fronte

291.] 'Viridem' and 'nigra' are doubtless intended to be antithetical; but though the opposition is perhaps not much to be admired, especially as 'viridem' appears to be a sort of predicate, taken closely with 'fecundat,' and expressing the effect of the fecundation, that is no reason for suspecting the line. See E. 6. 54 for a similar instance. 'Arena,' of the soil of a river, 3. 350. 'Niger,' of sea-sand, A. 9. 714.

293.] 'Indis,' apparently the Ethiopians, unless we are to extend Virgil's geographical untrustworthiness further. 'Coloratis,' as we talk of men of colour, as Keightley remarks, the word itself meaning no more than coloured. Ov. Am. 1. 14. 6, referred by Forb, applies the epithet to the Seres.

294.] 'Iacit' seems to be a synonyme for 'ponit,' derived probably from the phrase 'iacere fundamentum,' Serv. 'Certam salutem' then will be a condensed expression for 'spem certae salutis.'

295—314.] 'The remedy is to kill a two year old bullock in a narrow chamber by beating, bruise the body, and leave it there with twigs of casia and thyme, when bees will gradually breed within it, till at last you get a large swarm.'

295.] There is perhaps something awkward in this didactic description of the process, as introduced here, after the legend accounting for it has been promised, and before it has been given, especially as the close of that legend is afterwards made to contain the same precept in two different forms. Here again we have a presumption that what we are reading is an alteration of the original draught. The precept itself is given in detail by Florentinus in Geop. 15. 2, who professes to follow Democritus and Varro, referring to some passage which is no longer to be found in the works of the latter. On this first head he says that the chamber, οἶκος, should be ten cubits high and broad, and four square, with one door and four windows, one on each side. Virgil evidently intends to give a similar direction; but the language in which he expresses himself is not easily explicable. He apparently says that a spot is to be chosen naturally adapted for the object, narrow and confined—an injunction which Florentinus does not seem to have thought necessary, and which appears superfluous if not suicidal, as if the chamber was of the proper size it could not signify whether it was built in an open space or in a hole, while a place naturally adapted for the object would hardly need walls, and would hardly leave room for the admission of air or light through windows. Thus he can scarcely mean more than that a chamber is to be built of sufficient smallness for the purpose, though his words would certainly suggest the other interpretation. If we might read 'erigitur' the difficulty would be removed: but 'eligitur' suits better the ordinary use of 'locus.' Another question arises about 'ipsos contractus ad usus,' which it seems open to us to interpret either as if 'ad usus' = 'in usus' (which is actually found in some MSS., including the first reading of Med.), the sense being 'narrowed (or narrow) for that very object,' or as if 'ad' expressed the standard to which the reduction was to be made, 'narrowed down,' as we might say, 'to the bare occasion.' 'Ad usus' is found no where else in Virgil: 'in usum' or 'usus' has already occurred 3. 313, and will meet us again A. 4. 647, "non hos quaesitum munus in usus."

296.] For 'imbrices,' semi-cylindrical tiles used to cover the lines of junction between the rows of flat tiles on the roof ('tegulae'), see Dict. A. s. v. 'tegula.' 'Angusti imbrice tecti' here seems merely a poetical amplification for 'angusto tecto.'

298.] 'Obliqua luce,' so as not to admit too much air or light, which would interfere with the subsequent process. Some MSS. or editions seem to give 'adversa luce,' badly.

299.] 'Iam' may refer either to 'bima' or 'curvans,' or both. The bullock's second year is to be past, and his horns already grown. Comp. E. 3. 87, "Iam cornu petat, et pedibus qui spargat arenam." Florentinus (l. c.) says that the bullock is to be thirty months' old, and very fat.

Quaeritur; huic geminae nares et spiritus oris
Multa reluctanti obstruitur, plagisque perempto
Tunsa per integram solvuntur viscera pellem.
Sic positum in clauso linquunt, et ramea costis
Subiiciunt fragmenta, thymum, casiasque recentis.
Hoc geritur Zephyris primum inpellentibus undas,
Ante novis rubeant quam prata coloribus, ante
Garrula quam tignis nidum suspendat hirundo.
Interea teneris tepefactus in ossibus humor

300.] 'Spiritus oris,' another amplification for 'os.'

301.] 'Multa reluctanti' may be, as Germ. thinks, a translation of the Homeric πόλλ' ἀεκαζόμενος (Il. 6. 458, Od. 13. 277). 'Obsuitur,' the reading of Med. and of Gud. a m. pr., was restored by Heins. Wagn. recalls 'obstruitur,' as agreeing better with the precept of Florentinus, who orders that every aperture in the bullock's body be closed up with pitched cloths. This is not conclusive, as Virgil may have chosen to vary this point of detail; but it does not seem worth while to depart from the reading of the majority of copies, which besides, as Wakefield remarks, is perhaps better suited to the violent measure recommended. 'Obsuo' is much the rarer word, only two instances being cited by Forcell., both of them in the form 'obsutus.' Florentinus says that this closing up is to take place after the beast has been killed; Virgil evidently means that he is to be first stifled and then beaten to death—a less likely direction. 'Plagis perempto' is probably not to be pressed, as if the action were finished before that mentioned in the next line began. The meaning seems to be 'plagis perimitur et solvuntur,' 'plagis' really referring to both verbs.

302.] 'Solvuntur' signifies that the body is to be crushed and mashed up, Florentinus' injunction being that the bones are to be broken up as well as the flesh, ὀμοῦ ταῖς σαρξὶ τὰ ὀστέα συναλοῦντες. This line illustrates the definition of 'viscera' given by Serv. on A. 6. 253, "quidquid inter ossa et cutem est." 'Integram,' entire, unbroken, as Florentinus particularly insists that no blood is to be drawn, a prohibition which Virgil seems to have forgotten when in v. 542 he makes Proteus tell Aristaeus to cut the throats of the bullocks and heifers chosen for the purpose. 'Per' will then denote the medium through which the blows are to pass.

303.] Florentinus goes on to say that the bullock is to be laid on a heap of thyme, and the door and windows closed up with mud, so as to exclude light and air. After three weeks the chamber is to be opened, and light and air admitted, care only being taken to keep out wind. When the carcase appears to have got air enough, the place is to be fastened up again as before, and left for ten days longer. 'Clausum' is twice used by Columella of a closed place.

304.] 'Recentis,' explained by Servius 'statim carptas,' was restored by Heins., apparently from all the MSS., for 'virentis,' which had superseded it in most of the early editions.

305.] It is not clear whether the 'undae' meant are of rivers or of the sea, and consequently whether 'inpellentibus undas' is intended to be emphatic, 'driving the waters hitherto congealed,' or merely to be the filling up of a picture in which 'Zephyri' are the prominent object. The former may remind us of Psalm 147. 18, "He bloweth with his wind, and the waters flow." The latter is illustrated by A. 3. 69, "ubi prima fides pelago, placataque venti Dant maria," comp. by Emm.

306.] 'Rubeant:' the subj. seems to be used, not, as Forb. thinks, in a sort of potential sense, "ante quam prata pro naturae ratione . . . novis coloribus rubere possunt," but to show that care is taken to perform the operation as early as possible, purposely as it were anticipating the full setting in of spring. With 'rubeant' comp. 2. 319, "vere rubenti."

307.] The swallow is chosen as the proverbial harbinger of spring.

308.] According to Florentinus, when the chamber is opened on the eleventh day, clusters of bees will be found, while of the bullock nothing will remain but horns, bones, and hair. He adds that the queen-bees are said to be generated from the brain and spinal marrow, those from the brain being the finer, the common bees from the flesh of the carcase. He also describes the process of formation, saying that at first the bees will be seen to be small and white, imperfect and scarcely

Aestuat, et visenda modis animalia miris,
Trunca pedum primo, mox et stridentia pennis,
Miscentur, tenuemque magis magis aera carpunt,
Donec, ut aestivis effusus nubibus imber,
Erupere, aut ut, nervo pulsante, sagittae,
Prima leves ineunt si quando proelia Parthi.
Quis deus hanc, Musae, quis nobis extudit artem?
Unde nova ingressus hominum experientia cepit?

animate, motionless, yet in a state of growth; afterwards they will be observed gradually putting out their wings and assuming their proper colour, and forming round their queen, though with short and weak flights, or clustering round the windows, to get to the light. Finally, he recommends the opening and shutting of the windows on alternate days, lest the bees should be stifled by confinement. 'Humor' seems to mean 'the animal juices,' not 'the blood,' as Servius and Heyne explain it. 'Teneris' probably refers to the pounding which the bones have undergone (see on v. 302).

309.] 'Visendus' = 'spectandus,' as we should say, 'worth seeing.' "Epulum omni apparatu ornatuque visendo," Cic. Vatin. 13. 'Modis miris' (1. 477) qualifies 'animalia,' as if it had been 'mira.'

310.] 'Trunca pedum,' like "orba pedum," Lucr. 5. 840, comp. by Cerda. The more regular, though scarcely more usual, construction would be 'trunca pedibus,' which occurs in Ov. M. 15. 376, probably with reference to this passage. Sil. (10. 311), imitating Virgil, has "truncus capitis." 'Et,' not only with legs, but with wings.

311.] 'Miscentur,' 'swarm.' For 'magis magis,' with which Heyne comp. Catull. 61 (63). 274, "Post vento crescente magis magis increbescunt," some MSS. give 'magis ac magis,' several of them restoring the verse by the omission of 'que,' though Pierius vindicates both 'que' and 'ac,' observing that the feet in a hexameter are not necessarily confined to dactyls and spondees. Μᾶλλον μᾶλλον is a phrase in Greek.

313.] For 'aut ut' a few MSS. give 'vel ut.' "Hoc suavius," says Pierius, "illud vero primum numerosius." It is not easy to see why the poet should have given so slow a movement to a verse expressing the flight of an arrow; but he would naturally avoid 'vel ut,' as likely to be mistaken for 'velut.' 'Pulsante:' of the violent rebound of the string propelling the arrow. "Nervo per nubem impulsa sagitta," A. 12. 856. Germ. comp. the Homeric ἀπὸ νευρῦφιν ὀϊστός.

314.] The Parthians are naturally chosen, as in A. 12, l. c., as the most formidable bowmen that the Romans knew. The reference here is to the shower of arrows with which they begin the battle. "*Leves* nunc ad armaturam" (Philarg.); perhaps also, as Keightley thinks, because they fought on horseback, and so could execute rapid movements.

315—330.] 'Who first showed men the remedy? Aristaeus, having lost his bees, addressed his goddess-mother Cyrene in despair, complaining that he was not allowed to enjoy even the mortal honours of rural success, and bidding her ruin him at once, if she were minded that he should not thrive.'

315.] There is no opposition, as might appear at first sight, between this line and the next, as though the one suggested a divine, the other a human origin for the device. In other words, 'hominum' is not opposed to 'deus,' but parallel to 'nobis.' Virgil here, as at the opening of G. 1, speaks in the spirit of the old mythology, which believed that each step of agricultural progress was due to the teaching of some individual god, while in the second line, as in 1. 133 foll., he dwells more on the labour of human experience in following the impulse given. 'Extudit,' for which some MSS. and old editions give 'extulit,' is, as Heyne remarks, not strictly appropriate to a god, being used 1. 133 for the birth-throes of man's invention; but it is possible that Virgil may have intended to identify the god with those he benefited, especially as several of the agricultural divinities had been men in their day.

316.] 'Nova experientia:' "nullo docente, ars per usum reperta," Serv. Virgil, as we have seen, probably did not mean any opposition between this and the former line, so that we must not suppose him to have had any such notion in his mind as 'nullo docente;' but it is never-

Pastor Aristaeus fugiens Peneia Tempe,
Amissis, ut fama, apibus morboque fameque,
Tristis ad extremi sacrum caput adstitit amnis,
Multa querens, atque hac adfatus voce parentem :
Mater, Cyrene mater, quae gurgitis huius
Ima tenes, quid me praeclara stirpe deorum—
Si modo, quem perhibes, pater est Thymbraeus Apollo—
Invisum fatis genuisti? aut quo tibi nostri

theless true that 'experientia,' strictly speaking, suggests the thought of truth not communicated from without, but evolved by practice. Thus Virgil's language is not strictly consistent, though he apparently means to combine the two views, regarding a new communication of knowledge as a new discovery, which sets in motion a fresh train of experience. 'Ingressus cepit,' like 'capere initium:' comp. the use of 'incipio.' Some early editions have 'coepit,' a variety which may remind us of Enn. (fr. Med.) v. 207 (282 Vahlen), "navis inchoandae exordium Coepisset," where Lipsius wished to read "navis inchoandi exordium Cepisset."

317.] Whence Virgil derived the following story is unknown. Heyne thinks from the elaboration that it must have been closely imitated from some Alexandrian writer, possibly from a poem which was extant under the name of Eumelus, *βουγονία*, as we learn from the Chronicon of Eusebius, No. 1250. A brief version of the tale is given by Ov. F. 1. 363 foll. "'Fugiens,' simpl. 'relinquens,'" Forb. Aristaeus is supposed at the time of the narrative to be still living in Thessaly.

319.] The commentators have been divided about the meaning of 'caput,' some taking it of the source, some of the mouth of the river; but opinions seem now in favour of the former view, which is that of Serv., the other having apparently been originated by Lambinus. It may indeed be doubted, with Keightley, whether 'caput' is ever found in the singular of the mouth, though 'capita' occurs in this sense Caes. B. G. 4. 10, Livy 33. 41. 'Extremi' too, which Burm. understands of the surface of the water, as opposed to the depth where Cyrene resided, applies more naturally to the origin of the stream. Comp. also v. 368, where 'caput' is used expressly for the source, and see note on v. 366. 'Sacrum,' which might otherwise be referred, with Burm., to the temples built at the mouth of Peneus, is as it were a perpetual epithet of the sources of rivers, which were supposed to be the seat of the river-god or nymph, and commonly had a chapel built near them. See on E. 1. 53. The old commentator on Hor. 1 Od. 1. 22, says "omnis fons in origine sacer est." Burm. thinks that the scene below requires a much larger body of water above than could be found at a river's source; but the description is evidently not meant to be restricted by physical possibility, vistas of caverns being developed as easily as those in the Arabian Nights, or as the castle at the top of the bean-stalk in the child's tale. For 'sacrum' Med. has 'placidum,' perhaps, as Wagn. thinks, from an unseasonable recollection of A. 1. 127, "summa placidum caput extulit unda."

320.] 'Adfatus' seems evidently a verb, not a participle.

321.] It is perhaps better, with Wagn., to point after 'mater,' as is done in Med., than after 'Cyrene.' 'Cyrine' is the spelling of Gud. and another good MS., a variety probably owing to the pronunciation, as Heyne thinks, and one which may illustrate the use of *Κυρήνιος* St. Luke ii. 2 as the Latin form of 'Quirinus' or 'Quirinius,' unless the right reading there be *Κύρινος*, as Lachmann gives it. The first syllable of 'Cyrene,' as Heyne remarks, is long in Apoll. R., as here, short in Pind. and Callim. This speech is evidently modelled on Achilles' complaint to Thetis, Il. 1. 349 foll.

323.] Virgil imitates Od. 9. 529, *εἰ ἐτεόν γε σός εἰμι, πατὴρ δ' ἐμὸς εὔχεαι εἶναι*, as Heyne remarks, and is himself imitated by Ov. M. 1. 760, "At tu, si modo sum caelesti stirpe creatus, Ede notam tanti generis, meque assere caelo," comp. by Taubm. 'Si modo' expresses qualification, as in Cic. 2 De Or. 38, "in hac arte, si modo est haec ars, nullum est praeceptum." 'Thymbraeus' (from Thymbra, a district in the Troad), A. 3. 85.

324.] 'Invisum fatis,' like "invisus caelestibus," A. 1. 387; "invisus divis," A. 2. 647, 'fatis' being perhaps chosen here to

Pulsus amor? quid me caelum sperare iubebas? 325
En etiam hunc ipsum vitae mortalis honorem,
Quem mihi vix frugum et pecudum custodia sollers
Omnia temptanti extuderat, te matre, relinquo.
Quin age, et ipsa manu felicis erue silvas,
Fer stabulis inimicum ignem atque interfice messis, 330
Ure sata, et validam in vitis molire bipennem,
Tanta meae si te ceperunt taedia laudis.
At mater sonitum thalamo sub fluminis alti
Sensit. Eam circum Milesia vellera Nymphae
Carpebant, hyali saturo fucata colore, 335

mark that it is a demigod that is speaking. With 'aut . . . amor' Heyne comp. A. 2. 595, "Aut quonam nostri tibi cura recessit?" where, as here, 'aut' simply introduces a new question, connected with the former, not in any sense an alternative to it.

325.] 'Caelum sperare:' so Aeneas, as the son of a goddess, looks forward to deification, A. 1. 250., 12. 795, cited by Forb. Burm. comp. Sen. H. F. 438, "quo patre genitus caelitum speret domum," spoken by Lycus of Hercules.

326.] 'This crown of my mortality,' i. e. this thing which gave a dignity to my mortal existence, the praise of rural success, which falls within a mortal's sphere, and is his natural solace under the limitations of humanity. Virgil can hardly mean, as Keightley thinks, the art of keeping bees in particular, which could scarcely be said to be the result of many experiments in cattle-keeping and tillage.

328.] 'Omnia temptanti extuderat' is illustrated by 1. 133, "Ut varias usus meditando extunderet artis." The experiments are of course in husbandry, of one sort or another. "*Te matre, relinquo:* ac si diceret: Sub ea perdo usum laboris, sub qua augere debueram." Serv.

329.] 'Ipsa manu,' with thine own hand, as probably in A. 2. 645. 'Felicis silvas,' plantations of fruit-trees.

330.] 'Fer . . . ignem,' like "ferte flammas," A. 4. 594. With 'interfice messis' Ursinus comp. a quotation from Cicero's Oeconomics in Nonius 6. 9, "Nullo modo facilius arbitror posse neque herbas arescere et interfici."

331.] 'Sata,' as Martyn observes, coming after 'messis,' probably refers to young plants. 'Molire:' see on l. 329. For 'validam' the first reading of Med. gives 'duram.'

332.] 'Taedia ceperunt,' like "dementia cepit," E. 2. 69, as we might talk of a fit of weariness and disgust.

333—347.] 'His cry reached his mother as she sat in her cavern under the river with nymphs round her listening to a song.'

333.] The following passage is imitated from Il. 18. 35 foll., where Thetis hears the cries of Achilles, though the Nereids there enumerated are not sitting with her, but are summoned by her shrieks. 'Sonitum sensit,' heard the sound. It would seem from v. 353 foll. that she did not distinguish the words. 'Thalamo' is explained by v. 374 to be the chamber in which Cyrene was sitting, which is supposed to be what we by the same metaphor call the bed of the river, extending doubtless in Virgil's conception a considerable way below the source, if not through the whole length of the stream. Cerda comp. Soph. O. T. 195, where the sea is called θάλαμος Ἀμφιτρίτας. 'Sub' then will mean under the roof of the chamber. The picture, as Heyne observes, is drawn from the manners of the heroic age, when royal ladies sat in their chambers spinning with attendants about them.

334.] The finest of earthly wool (3. 307) is chosen, with Virgil's characteristic love of local epithets, as fit material for the work of these goddesses.

335.] "Carpentes pensa puellae," l. 390. "Aeternumque manus carpebant rite laborem," Catull. 61 (63). 310. The word does not seem to denote any thing more definite than the rapid passing of the wool through the fingers. 'Hyalus,' ὕαλος, like its adjective 'hyalinus,' is a very rare word, only found in two or three passages of later authors. A green colour, like that of glass, would be naturally appropriate to the sea nymphs. So certain garments were called 'thalassina,' Lucr. 4. 1127. 'Saturo' would be a more proper epithet of the thing dyed than of the dye, just as Sen,

Drymoque, Xanthoque, Ligeaque, Phyllodoceque,
Caesariem effusae nitidam per candida colla,
[Nesaee, Spioque, Thaliaque, Cymodoceque,]
Cydippeque et flava Lycorias, altera virgo,
Altera tum primos Lucinae experta labores,
Clioque, et Beroe soror, Oceanitides ambae,

Thyest. 955 talks of "saturae vestes ostro Tyrio;" it occurs however as an epithet of a full deep colour, "raro saturo colore lucet," Pliny 37. 10; "purpuram, quo melior saturiorque est," Sen. Quaest. N. 1. 5.

336.] This muster-roll is studied after the list of Nereids in Il. 18. 39 foll., though the names are different in Virgil, who, with rather questionable judgment, includes land-nymphs as well. A longer list of Nereids is given Hes. Theog. 243 foll., but Virgil does not seem to have borrowed anything from it. Such enumerations, as Heyne says, are common in the old poets and in their Roman imitators, especially Ovid. In the former they mark the simplicity of the chronicler: in the latter they are doubtless designed to produce an appearance of verisimilitude, at the same time that Heyne may be right in speaking of them as an intentional display of learning, while the imagination is naturally captivated by the mere sound of a long succession of harmonious names belonging to mythic antiquity, as any reader of Milton can bear witness. The present line, if not actually taken from the Greek, is obviously modelled on it.

337.] 'Caesariem effusae nitidam per candida colla' is like "perque pedes traiectus lora tumentis," A. 2. 273, both being instances to which the common solution of the construction, as if the accusative denoted the extent to which the subject of the verb or participle is affected, cannot be applied without harshness. The hair is so distinguishable from the person that it requires nearly as great a licence to speak of the unbinding of the one as an unbinding of the other as to say that a man is passed through his feet because thongs are passed through them, the strangeness of expression in the latter case being moreover modified by the double sense of 'traiicio,' which takes an accusative indifferently of the person pierced and of the thing driven through, just as in A. 4. 137, "chlamydem circumdata limbo," the application of 'circumdatus' to a person enveloped in a robe mitigates, not logically but rhetorically, the harshness of saying that Dido is surrounded by an embroidered border in respect of her mantle. The truth of the explanation, however, is not impeached by a few extreme instances, especially in a writer like Virgil, so that there seems no call to follow Madvig, § 237 b, in placing these and similar instances under a separate head with a rule that "the participle perf. of the passive ... is used of a person who has done something to himself, as an active verb, with an accusative,"—a rule to which A. 2. 273 is admitted to be an exception. In such cases however it is hazardous to dogmatize either for or against an explanation, as it is often conceivable that two expressions which can be reduced without violence under the same rule were not really dictated by the same feeling, so that of two or more possible solutions each may be good for what it will most naturally explain, and no further. For the insufficiency of grammatical analysis to express the shades of meaning that may occur to a writer see note on 3. 506.

338.] I have retained this verse in brackets, on account of the convenience of preserving the ordinary numeration, though it is probably a copyist's insertion from A. 5. 826. It is apparently found in Pal., but both Med. and Rom. omit it, and the context may be said to repudiate it, as the names mentioned are all of them taken from Homer's Nereids (Il. 18. 39, Θάλειά τε Κυμοδόκη τε, Νησαίη Σπειώ τε), whereas in the rest of the list Virgil does not borrow from Homer at all, with the exception of Clymene, whose name occurs separately from the rest, and none of the others appear to be Oceanides, except the two expressly named as such in v. 341.

339.] Med. and others omit 'que' after 'Cydippe,' but Wagn. seems right in supposing that Virgil would have avoided the concurrence of the same vowels in a hiatus. 'Flava,' yellow haired, like "Ganymede flavo," Hor. 3 Od. 4. 4.

340.] Germ. comp. Il. 17. 5, πρωτοτόκος, κινυρή, οὐ πρὶν εἰδυῖα τόκοιο.

341.] 'Oceanitides' (ὠκεανῖτις). The only other instance of this word in Latin mentioned by Forc. is in Hyginus' preface. The rhythm of the line, of which Wagn.

Ambae auro, pictis incinctae pellibus ambae,
Atque Ephyre, atque Opis, et Asia Deiopea,
Et tandem positis velox Arethusa sagittis.
Inter quas curam Clymene narrabat inanem
Volcani, Martisque dolos et dulcia furta,
Aque Chao densos divom numerabat amores.
Carmine quo captae dum fusis mollia pensa
Devolvunt, iterum maternas inpulit auris
Luctus Aristaei, vitreisque sedilibus omnes

complains, will be somewhat mended by making a pause after 'Clioque,' where accordingly I have placed a comma.

342.] These nymphs are described, as in huntress costume (comp. A. 1. 323), as Serv. says, huntresses frequently becoming water-nymphs and vice versa. Heyne refers to Callim., Hymn to Artemis, v. 42, where the goddess chooses nymphs for the chase out of the Oceanides. There is no need to restrict 'auro' to the zone with Forb., as these huntresses may have been equipped like Dido, A. 4. 138, "Cui pharetra ex auro, crines nodantur in aurum, Aurea purpureum subnectit fibula vestem."

343.] 'Opis' is one of the companions of 'Diana,' A. 11. 532, 'Deiopea,' one of the train of 'Juno,' A. 1. 72. 'Deiopea,' the spelling of Med. and other good MSS., is the proper Latin form of Δηιόπεια. 'Asia,' from the Asian meadow, 1. 383.

344.] The simplest way of understanding 'tandem positis sagittis' seems to be that Arethusa had just left her hunting, in which she delighted, after a long chase, and joined the company in the cavern, she being river-nymph and huntress at once. The interpretation of the Dresden Serv., "quae ex venatrice in Nympham versa fuerat," if it could be established, would only make the passage less picturesque. 'Velox,' for example, is forcible when it designates a quality still called into play; tame if applied to one no longer in use. It would be possible indeed to understand it of her as a river-nymph; but the context pleads strongly for referring it to her hunting.

345.] 'Clymene' is named Il. 18. 47, near the end of the list. The custom of singing during spinning or weaving is as old as the Odyssey (5. 61., 10. 221); and in Theocr. 24. 76 foll. Teiresias tells Alcmena that the Argive women shall sing of her as they sit spinning in the late evening. See Forb. on 1. 293, where these and other instances are collected. In 'curam inanem' Serv. finds "definitio amoris:" but the next clause seems to refer it to Vulcan's guardianship of his wife, which Mars contrived to elude. If we take 'curam' of love, 'inanem' must be understood of the requital which the husband's affection found. The reference cannot be to Vulcan's stratagem against the adulterous pair, as that was not fruitless but successful, unless 'inanem' could be made to signify the invisible nature of the net. But Virgil doubtless meant to give merely the beginning of the story, not its sequel.

347.] For 'Aque' Med. and others have 'Atque,' a common error.

348—386.] 'Learning from one of her attendant nymphs the cause of the noise, she bade the waters retire, that he might pass to her chamber. He walked through the caverns, and saw with wonder the sources of all the great rivers of earth. When he had reached her presence and told his grief, she ordered the feast to be spread, and after making a libation to the ocean god, began her counsel.'

348.] 'Carmine quo' like "quo motu," 1. 329 note, the song not having been expressly mentioned in the previous words.

349.] 'Devolvunt' apparently expresses the carrying down of the thread by the weight of the spindle as it was formed (Dict. A. s. v. 'fusus'). The author of the Ciris (v. 445) says "Non licuit gravidos penso devolvere fusos?" With 'inpulit auris' Forb. comp. "aurem inpellere," Pers. 2. 21; "sensus inpellere," Lucr. 1. 303. 'Iterum:' the sound had already reached Cyrene v. 333, and we are left to infer that she did not take notice at once, while the description in the intermediate lines as it were fills up the interval between the first and second appeal.

350.] 'Vitreis' prob. includes both glass-green colour (above, v. 335) and glassy brightness. Ovid (M. 5. 48) speaks of the 'vitrea antra' of the nymphs. Heyne and Voss are clearly wrong in scanning it as a spondee by synizesis.

Obstipuere; sed ante alias Arethusa sororès
Prospiciens summa flavum caput extulit unda
Et procul: O gemitu non frustra exterrita tanto,
Cyrene soror, ipse tibi, tua maxuma cura,
Tristis Aristaeus Penei genitoris ad undam
Stat lacrimans, et te crudelem nomine dicit.
Huic percussa nova mentem formidine mater,
Duc, age, duc ad nos; fas illi limina divom
Tangere, ait. Simul alta iubet discedere late
Flumina, qua iuvenis gressus inferret. At illum
Curvata in montis faciem circumstetit unda

351.] 'Sorores,' as Heyne remarks, is used rather widely, the nymphs being, as we have seen, of various kinds, while in v. 341 two seem discriminated from the rest as sisters.

352.] A line nearly repeated A. 1. 127, from which 'placidum' was introduced by some of the early editions into the present passage instead of 'flavum.'

353.] 'Et procul' is similarly placed without a verb A. 2. 42. The chamber of Cyrene was in the depth (vv. 322, 333, 361, 362), so that Arethusa, having emerged from the water, had to call from a distance. The use of the vocative of the participle, designating a person by a merely temporary attribute, is to be remarked, as being akin to those in A. 2. 283., 12. 947.

354.] 'Ipse,' as Aristaeus was the first object with his mother. 'Tibi' referring generally to the sentence. Cyrene had virtually asked "Quis stat lacrimans?" Arethusa replies "Aristaeus tibi stat lacrimans" acknowledging Cyrene's interest in the answer. 'Tua maxuma cura:' "Tua cura," E. 10. 22; "mea maxuma cura," A. 1. 678. Comp. Aesch. Cho. 749, *φιλον δ' Ὀρέστην, τῆς ἐμῆς ψυχῆς τριβήν.*

355.] 'Penei' is the Latinized gen. of the form *Πηνεός*, a form apparently existing only in a doubtful reading of Theocr. 25. 15, where Meineke, after Herm., gives *Μηνίου*, but sufficiently supported by the analogy of such words as *Ἐκτόρειος*, *Ἐκτόρεος*, &c. 'Genitoris' probably is merely a constant epithet of a river (comp. the Greek feeling for rivers as *κουροτρόφοι*), as in A. 8. 72. "tuque, O Thybri, tuo genitor cum flumine sancto." If we could suppose Peneus to have been the father of Cyrene, there would be more reason why Aristaeus should go to the source of the river to make her hear, just as Achilles cries to Thetis, stretching his hands to the deep, and is heard by her as she sits below by the side of her old father (Il. 1. 350, 358., 18. 36, where, as here, the old god takes no part in the action): but there is no authority for such a parentage but Hyginus, Fab. 161, while Pind. (P. 9. 13) makes Cyrene the daughter of Hypseus. We must suppose then that this chamber, being the abode of the river-nymphs, was figured by Virgil as accessible from the source of any river, and that Aristaeus naturally betook himself to Peneus as the river of Thessaly. This will account also for the supposed distance of the chamber from the top of the water, and for Arethusa's specification of the place where Aristaeus is standing, by the stream of Peneus.

356.] 'Crudelem' is a predicate, as in E. 5. 23, where see note. Aristaeus' cry is supposed to be "Crudelis mater Cyrene," which is in fact the substance of what he has already said. 'He is crying on thee by name for thy cruelty.'

357.] 'Nova' is not to be understood like 'iterum,' v. 349, of a fresh access of terror, but simply of terror as a new feeling succeeding a more ordinary state of mind. So A. 2. 228, "Tum vero tremefacta novus per pectora cunctis Insinuat pavor." It will then be rhetorically equivalent to 'subitus' or 'repentinus,' by which Heyne translates it, though it may also have a sense of 'unusual,' the fear in this case being a feeling alien to a goddess, as in the passage from A. 2 it appears to have been somewhat preternatural.

359.] Ursinus comp. Il. 24. 96, *ἀμφὶ δ' ἄρα σφι λιάζετο κῦμα θαλάσσης.*

361.] The image here is from Od. 11. 243, as Macrob. (Sat. 5. 3) points out, *Πορφύρεον δ' ἄρα κῦμα περιστάθη οὔρεϊ ἶσον Κυρτωθέν, κρύψεν τε θεόν.* In that passage the water is represented as deranged in order to provide concealment, so that the sense evidently is that a wave is formed swelling to the height of a mountain (a picture which we have already had in the

Accepitque sinu vasto misitque sub amnem.
Iamque domum mirans genetricis et humida regna,
Speluncisque lacus clausos, lucosque sonantis,
Ibat, et ingenti motu stupefactus aquarum
Omnia sub magna labentia flumina terra
Spectabat diversa locis, Phasimque, Lycumque,
Et caput, unde altus primum se erumpit Enipeus,
Unde pater Tiberinus, et unde Aniena fluenta,
Saxosusque sonans Hypanis, Mysusque Caicus,
Et gemina auratus taurino cornua voltu

case of the sea 3. 240), and furnishing, by the displacement occasioned by its rising, a cavity beneath its surface in which a person might hide himself. Applying this to the present context, we must suppose that the waters first separate on each side (v. 359) to make a dry way for Aristaeus, and then, when he has set his foot on the bottom, close over his head, and allow him to walk under them till he comes to the place where his mother is. The mountainous aspect of the water has reference then to its appearance from the outside. For 'faciem' Med. has 'speciem,' probably from a gloss.

362.] "*Accipere* nos dicitur locus, quem ingredimur: *mittere*, dum per eum transimus," Heyne.

364.] These pools closed in with caves seem to be the sources of the rivers. Heyne comp. A. 8. 74, "quo te cumque lacus . . . Fonte tenet, quocumque solo pulcherrimus exis." 'Sonantis,' probably with the noise of the water. Comp. A. 3. 442, "Averna sonantia silvis;" 7. 83, "nemorum quae maxuma sacro Fonte sonat." Servius has a story, to which he thinks Virgil refers, of an Egyptian custom of dedicating certain youths to the nymphs: "qui quum adolevissent, redditi narrabant lucos esse sub terris et inmensam aquam omnia continentem, ex qua cuncta procreantur." With the picture generally comp. Plato's description (Phaedo, p. 112) of the great chasm piercing the earth from end to end, into which and out of which all the rivers flow.

365.] 'Motus aquarum' would naturally mean the heaving of water as in a storm, as in Prop. 4. 15. 31, "magnos cum ponunt aequora motus." Here however the sense seems to be 'the mighty flow of waters,' 'ingenti' apparently referring as much to the number of the streams as to the size of any particular river. Possibly 'motus' may also be meant to convey a notion of sound.

366.] Perhaps it would be most accordant with the context to suppose that Aristaeus sees not the rivers themselves, but their sources, as vv. 364, 368 seem to imply, though there is no necessity to limit the size of the cave.

367.] "*Diversa locis* pro diversis locis," Philarg. 'Diversus' however is frequently used as an epithet of things locally separated, as in l. 446. Phasis and Lycus are mentioned together as both belonging to Colchis. Cerda quotes Strabo 11, p. 801 B, *ποταμοὶ δὲ πλείους μέν εἰσιν ἐν τῇ χώρᾳ, γνωριμώτατοι δὲ Φᾶσις μὲν καὶ Λύκος.*

368.] 'Enipeus:' Od. 11. 238, spoken of as *ὃς πολὺ κάλλιστος ποταμῶν ἐπὶ γαῖαν ἴησιν.* For 'primum' Med. gives 'primus.' Other MSS. omit or transpose 'se,' and read 'rumpit,' 'rupit,' or 'erupit.' With 'se erumpit' Forb. comp. Lucr. 5. 596, where he understands 'erumpit' actively.

369.] 'Aniena fluenta,' like "Tiberina fluenta," A. 12. 35.

370.] 'Saxosus' is restored by Wagn. from Med., Gud., and other MSS. for the common reading 'saxosum.' The sibilation, as he remarks, was doubtless intended by Virgil, as in A. 5. 866, "Assiduo longe sale saxa sonabant." The authority of the grammarians is divided: Philarg. recognizes both readings; the Dresden Serv. supports 'saxosus,' saying "nomen pro adverbio," while in the ordinary copies that commentator expressly recommends 'saxosum,' "ne sint duo epitheta, quod apud Latinos vitiosum est," from which Wagn. suspects that he was the introducer of that reading.

371.] So Aeneas (A. 8. 77) addresses the Tiber, "corniger Hesperidum fluvius regnator aquarum." The origin of this ancient mode of representing rivers is disputed, some thinking that rivers are compared to bulls for their violence (comp. the combat of Achelous with Hercules, Soph. Trach. 507 foll.), others for their bellowing, as Hom. (Il. 21. 237) makes Xanthus attack Achilles, *μεμυκὼς ἠΰτε ταῦρος*, while others find the special

Eridanus, quo non alius per pinguia culta
In mare purpureum violentior effluit amnis.
Postquam est in thalami pendentia pumice tecta
Perventum et nati fletus cognovit inanis
Cyrene, manibus liquidos dant ordine fontis
Germanae, tonsisque ferunt mantelia villis;

similarity to horns in the spreading branches of the river, a view which is perhaps supported by the metaphor of the head of the stream, though we conceive of them more naturally as arms. There is a further question, why the horns of Eridanus should be called gilded. The primary reference is doubtless to the custom of gilding the horns of oxen, e. g. for sacrifice (Keightley refers to 1. 217); the secondary is probably, as Cerda thinks, to the particles of gold found in the river. Ausonius however (Mosell. 471), in an obvious imitation of Virgil, attributes the same honour to the Moselle. The Eridanus is introduced here as in A. 6. 659, where part of his course is supposed to be in the Elysian fields.

373.] 'Mare purpureum:' Byron's 'dark-blue sea,' Homer's ἅλα πορφυρόεσσαν or πορφυρέην (Il. 16. 391, &c.). It would seem from Cic. Acad. prior. 2. 33, "Mare, Favonio nascente, purpureum videtur," and from a line of Furius Antias quoted by Gell. 18. 11, "Spiritus Eurorum virides cum purpurat undas," where Gell.'s explanation is "ventus mare caerulum crispicans nitefacit," that the Romans, in applying the epithet to the sea, thought of its brightness when flushed by the wind, a picture which would agree with Catull. 62 (64). 274, 275, "Post, vento crescente, magis magis increbescunt, Purpureaque procul nantes a luce refulgent." In Greek the epithet appears rather to be applied to the darkness of the troubled sea, the ἔρεβος ὕφαλον: comp. the transferred use of πορφύρω, and see Liddell and Scott s. v. There is however a passage referred to by them where the colour is discriminated as a medium between darkness and strong light: φαίνεται δὲ καὶ ἡ θάλαττα πορφυροειδής, ὅταν τὰ κύματα μετεωριζόμενα κατὰ τὴν ἔγκλισιν σκιασθῇ· πρὸς γὰρ τὸν ταύτης κλισμὸν ἀσθενεῖς αἱ τοῦ ἡλίου αὐγαὶ προσβαλοῦσαι ποιοῦσι φαίνεσθαι τὸ χρῶμα ἀλουργές . . . ἐλάττονος δὲ τοῦ φωτὸς προσβάλλοντος, ζοφερόν, ὃ καλοῦσιν ὄρφνιον (Aristot. De Coloribus, c. 2, §§ 4, 5). 'Violentior:' comp. 2. 452. "This is not the character of the Po of the present day, its velocity being diminished, perhaps on account of the elevation of its bed" (Keightley).

374.] It may be doubted whether 'pendentia pumice tecta' means 'a hanging roof of stone,' or 'a roof from which masses of stone hang,' like stalactites. Martial (2. 14. 9) has "centum pendentia tecta columnis," apparently for a roof supported on pillars, and in Lucr. 6. 195, "speluncas ... saxis pendentibu' structas," the reference seems to be to hanging stones composing the roof of the cave, so that perhaps the balance is in favour of the former view, which is also confirmed by two passages from Seneca, quoted respectively by Taubm. and Heyne, "Et si quis specus saxis penitus exesis montem suspenderit" (Ep. 41), and "hic vasto specu Pendent tyranni limina" (Herc. Fur. 719). There is the same doubt about Ov. Her. 15. 141, "Antra vident oculi scabro pendentia tofo."

375.] 'Inanis' is commonly explained vain, because easily remedied; but the context shows no such confidence on the part of Cyrene, and the construction of the episode seems intended to exalt the dignity of the remedy, as only to be obtained from a god, and that with difficulty. It seems rather a customary epithet, 'idle tears,' which have no end and do not cure distress. So "lacrimae inanes," A. 4. 449., 10. 465.

376.] 'Manibus,' for the hands, as if it had been 'manibus lavandis.' The entertainment is after the manner of the heroic age, e. g. Od. 1. 136 foll. (Heyne.) Parts of this and the two next lines are repeated A. 1. 701 foll. 'Ordine' apparently means in the course of their duty, as distinguished from the others who spread the table. So perhaps A. 1. 703., 5. 102. 'Fontis' need mean no more than spring water, as in A. 2. 686., 12. 119; but there may be some special propriety in the use of the word here, in the chamber of waters, where the offices of the table are done by water-nymphs.

377.] 'Mantelia' is the spelling of the older MSS., not 'mantilia.' Yates (Dict. A. 'mantela') agrees with Heyne in supposing that these napkins were woollen, with a soft and even nap.

Pars epulis onerant mensas et plena reponunt
Pocula; Panchaeis adolescunt ignibus arae;
Et mater, Cape Maeonii carchesia Bacchi:
Oceano libemus, ait. Simul ipsa precatur
Oceanumque patrem rerum Nymphasque sorores,
Centum quae silvas, centum quae flumina servant.
Ter liquido ardentem perfudit nectare Vestam,
Ter flamma ad summum tecti subiecta reluxit.

378.] 'Reponunt:' see on 3. 527.

379.] The kindling of altars to the gods was part of a solemn banquet A. 1. 704. For 'ignibus' Med. a m. s. has 'pinguibus,' which Wagn. approves, regarding 'Panchaeis' as a substantive, on the analogy of the names of wines, ointments, &c., and questioning the Latinity of 'Panchaeis ignibus.' But this use of 'Panchaeis' would require something stronger than analogical confirmation, and there seems no reason why 'Panchaeis ignibus' may not stand for fire fed with Panchaean spices as well as "Herculeis ignibus," A. 8. 542, for fire on the altar of Hercules. 'Adolescunt:' this seems a solitary instance of 'adolescere' used in a sacrificial connexion. Whether it had really acquired the sense of 'adoleri' (see note on E. 8. 65), or whether its application here is a mere extension by Virgil of its ordinary meaning, advantage being taken of the similarity of the two words (see on 3. 560), is a question which it is perhaps impossible to settle.

380.] 'Carchesia,' A. 5. 77. "It was slightly contracted in the middle, and its two handles extended from the top to the bottom." See Dict. A. s. v., where authorities are referred to and a woodcut given. 'Maeonii,' Lydian, perhaps Tmolian (☞ 98).

381.] The libation comes after the meal, A. 1. 723., 8. 274.

382.] Virgil translates Il. 14. 246, Ὠκεανοῦ, ὅσπερ γένεσις πάντεσσι τέτυκται, giving the words however a physical sense found not in the original, which speaks of the mythological descent of the gods, but in later philosophy, such as that of Thales. Segaar and Royaards, who seem first to have adduced this passage from Hom., needlessly suppose Virgil to have misunderstood πάντεσσι as if it were a neuter. The structure of the verse seems modelled on another line in the same episode, v. 201, Ὠκεανόν τε, θεῶν γένεσιν, καὶ μητέρα Τηθύν. There is something strange in the injunction to offer libation to the nymphs, addressed to one who had just been receiving quasi-menial ministrations from some of their number. It matters little whether we understand by 'sorores' sisters of Cyrene, as the nymphs have been apparently called vv. 351, 377, or simply a sisterhood, as in 2. 494, there being a further reference here to their relation to Oceanus.

383.] 'Servant' here combines the notion of tutelar presidency (1. 499) with that of constant tenancy (v. 459 below). 'Centum' can hardly be used for an indefinite number, as both the repetition of the word and the tone of the passage, which expresses solemnity of enumeration, such as was usual in prayer, show that the specification of the number is an important ritual point; but there was no occasion for Virgil to tie himself to any tradition fixing the number of Dryads or Naiads, except so far as it might happen to suit his purpose; so we need not be surprised that no evidence has been quoted to show that 100 was the recognized sum of either. Virgil is followed by Gratius (Cyn. 17), "tuo (Diana) comites sub nomine divae Centum omnes nemorum, centum de fontibus omnes."

384.] Wine was poured on the altar apparently towards the end of a sacrifice, partly, it would seem, with a view of quenching the fire (comp. "relliquias vino et bibulam lavere favillam," A. 6. 227, with Aesch. Ag. 597, θυηφάγον κοιμῶντες εὐώδη φλόγα), but partly to create a momentary blaze, which was regarded as auspicious (Soph. Ant. 1006, E. 8. 106, &c.), a result also promoted by flinging incense on the fire (Ov. F. 1. 75 foll.). Emm. refers to Ov. Her. 13. 113, "Tura damus lacrimamque super: qua sparsa relucet, Ut solet affuso surgere flamma mero." 'Nectar,' of wine, E. 5. 71. 'Vesta,' of a sacrificial hearth, as 'Volcanus' of fire generally, a use of which no other instance has been found.

385.] For 'subiecta' Med. a m. pr. and Gud. have 'sublata,' while two MSS. have 'subvecta.' The latter variety has already met us 3. 241. Med. also has 'flammam' and 'tectis.'

Omine quo firmans animum sic incipit ipsa:
Est in Carpathio Neptuni gurgite vates,
Caeruleus Proteus, magnum qui piscibus aequor
Et iuncto bipedum curru metitur equorum.
Hic nunc Emathiae portus patriamque revisit
Pallenen; hunc et Nymphae veneramur et ipse
Grandaevus Nereus; novit namque omnia vates,
Quae sint, quae fuerint, quae mox ventura trahantur;

386.] 'Firmans animum' is explained by the later editors 'reassuring herself,' a view not very consistent with their interpretation of "fletus inanis," v. 375, and not supported by vv. 353, 357, as Cyrene's fear was before she knew what had happened to her son. The old explanation seems better, referring 'animum' to Aristaeus, who stood in need of encouragement: comp. v. 530, "namque ultro adfata timentem," and for the language A. 3. 610, "dextram . . . Dat iuveni, atque animum promisso pignore firmat." This view will also, as has been remarked to me, give a force to 'ipsa,' distinguishing the comfort she has to offer from the comfort suggested by the omen.

387—414.] 'She bade him go to Pallene with her, and find there Proteus, the prophetic old man of the sea, who would tell him the cause and cure of the evil, but only under the stress of persevering violence, as he would endeavour to elude the pressure by exercising his power of transforming himself into any kind of material form.'

387.] Cyrene's speech is imitated from two by Eidothea to Menelaus, Od. 4. 384 foll. It is difficult to see why Keightley should take 'Neptuni' with 'vates,' as that would hardly be the rendering of the Homeric γέρων ἅλιος νημερτής, or even of Ποσειδάωνος ὑποδμώς. 'Neptune's Carpathian gulf' is a natural expression in poetry for the Carpathian sea, even if we do not say that 'Neptuni' = 'maris,' and the epithet 'Carpathio' properly belongs to it. The geography as usual is vague, the Carpathian sea being strictly between Rhodes and Crete.

388.] It is possible that here, as elsewhere where sea-gods are spoken of (e. g. Ov. M. 2. 8, "Caeruleos habet unda deos," and other instances in Forc.), 'caeruleus' may merely mean 'marinus.' In the post-Homeric legends of Troy, Proteus is a king of Egypt, who detains Helen on her way to Troy (see Hdt. 2. 112 foll.). Taubmann collects a number of interpretations which have been placed on the story by various authors, ancient and modern, Plato finding in the versatility of the old god an allegory of sophistry; Caesar Calcagninus, on the contrary, seeing in it the inscrutability of truth; Diodorus Siculus referring it to the changes in the shape of the diadem of the Egyptian kings; Lucian making him a stage-player; Melanchthon thinking of the self-transforming power of intelligence; Natalis de Comitibus of the operations of the atmosphere; while various unnamed writers talk of the manifoldness of nature, the ideal of the wise man, and the variety of garments worn by the countrymen of Proteus:—"tot autem fere allegorias huic figmento induerunt, quot Proteus ipse formas."

389.] "Eosdem et pisces et equos dicit" (Philarg.). "Equi enim marini prima parte equi sunt, postrema resolvuntur in pisces" (Serv.). This accounts for 'bipedum;' but the hendiadys is rather a strange one. 'Metitur' is doubtless, as Heyne says, from the Homeric ἅλα μετρήσαντες: but it receives force as applied to a sea-god from the contrast of the epithet 'inmensum mare,' well adduced by Cerda.

390.] This points to a legend unknown to Homer, but referred to by Lycophron 115 foll., and variously given by Serv. and Philarg., one version being that Proteus fled from Egypt to escape from the tyranny of Busiris, and came to Pallene; another that he originally lived in Pallene, where he had a wife Torone, whence the name of the town, and two sons, Telegonus and Polygonus or Tmylus, who used to wrestle with and kill all comers, till at last they were themselves wrestled with and killed by Hercules, when Proteus in his grief removed to Egypt, through a sea-cavern made for the purpose by Neptune.

392.] 'Grandaevus Nereus,' frequently called γέρων by Hom., e. g. Il. 1. 358.

393.] ὃς ἤδη τά τ' ἐόντα, τά τ' ἐσσόμενα πρό τ' ἐόντα (Il. 1. 70), of Calchas: a comprehensive conception of a prophet, which became afterwards narrowed to a simple knowledge of the future, as divination degenerated into a trick. Comp. Apollo's knowledge of the present as shown

Quippe ita Neptuno visum est, immania cuius
Armenta et turpis pascit sub gurgite phocas.
Hic tibi, nate, prius vinclis capiendus, ut omnem
Expediat morbi caussam, eventusque secundet.
Nam sine vi non ulla dabit praecepta, neque illum
Orando flectes; vim duram et vincula capto
Tende; doli circum haec demum frangentur inanes.
Ipsa ego te, medios cum sol accenderit aestus,
Cum sitiunt herbae, et pecori iam gratior umbra est,
In secreta senis ducam, quo fessus ab undis
Se recipit, facile ut somno adgrediare iacentem.
Verum ubi correptum manibus vinclisque tenebis,

in the answer of the Delphic oracle to Croesus, Hdt. 1. 47, and the wonder of the Chorus in Aesch. Ag. 1199 that Cassandra knows the old stories of Argos as if she had lived there at the time. The same breadth of knowledge is attributed to the muses by Hes. Theog. 38, where Homer's line is almost repeated. Wagn., Forb, and Lad. read 'sunt . . . fuerunt . . . trahuntur' on very slender authority ('fuerunt' being found in no MSS. whatever, though it occurs in the Dresd. Serv.), alleging that the ind. is required, as the relative clause contains a description of 'omnia,' and citing other passages where a similar construction is found. But the subj. may stand either by supposing a repetition of 'novit,' as Wagn. admits, or as making a hypothetical assertion, 'every thing which may be present, or past, or future,' where it is not said that there is any thing answering to any of these classes, but that if there is any thing, he knows it. 'Mox' with 'ventura,' 'trahantur' (which may be explained either of distance, as in 1. 235, though the notion here is coming from the distance, there of stretching into it, or, with Wagn., of delay, which is another aspect of the same thing, or of the drawing of the thread by the Fates) being a poetical equivalent for 'sint.' Macrob. (Sat. 1. 20) reads 'sequentur,' which is supported by a variety in Gud. 'sequantur.'

394.] Hom. does not say that Proteus owed this knowledge to Neptune; but Virgil may have been thinking again of Calchas, who received his prophetic power from Apollo, Il. 1. 72.

395.] 'The herds of the sea-god' is an expression found in the old Latin poets. Forb. comp. Liv. And. (fr. Aegisthus) v. 5, "lascivum Nerei simum pecus;" Pacuv. (fr. inc.) v. 408, "Nerei repandirostrum incurvicervicum pecus." 'Turpis,' 3. 52.

397.] It is not clear, and it does not much signify, whether 'eventus' is to be taken of what has happened or of what will happen, the expression in the one case being explained with Wund. "quae acciderunt mala in melius mutet," in the other with Keightley, "det eventus secundos."

399.] For 'flectes,' the reading of the best MSS., others have 'vinces,' which Burm. prefers; but Wagn. rightly urges that the concurrence of 'vinces . . . vim . . . vincula' would be an objection.

400.] 'Tende vim' may be explained like 'tendere retia,' 'insidias,' or we may make 'vim et vincula' a hendiadys, though even then we should have to seek for some plausible explanation of the combination of the verb with the substantive, as such things are not effected arbitrarily. For 'vincula tende' see note on A. 2. 236. 'Circum haec' seems to give a sort of physical image, combined with 'frangentur.' 'Against these barriers his craft will break.' 'Inanes' with 'frangentur,' proleptic.

401.] In Od. 4. 407 Eidothea promises to conduct Ulysses to Proteus ἅμ' ἠοῖ φαινομένῃφιν.

402.] 'Cum sitiunt,' &c. is not coordinate with 'cum accenderit,' but defines and explains it, as if Virgil had said 'simul ac venerit tempus cum sitiunt.' The clause seems not very appropriate, being intended apparently to speak of the habits of land cattle as if they held equally good of the seals.

403.] 'Secreta,' the retreat, like "secreta Sibyllae" A. 6. 10, "Aeneae secreta" 8. 463. Proteus is supposed to sleep at midday, like Silenus (E. 6. 14) or Pan (Theocr. 1. 17, Nemes. Ecl. 3. 3), as if they were earthly shepherds. Λέξεται ἐν μέσσῃσι, νομεὺς ὣς πώεσι μήλων, Od. 4. 413.

405.] 'Manibus vinclisque:' Hom. makes

Tum variae eludent species atque ora ferarum.
Fiet enim subito sus horridus, atraque tigris,
Squamosusque draco, et fulva cervice leaena;
Aut acrem flammae sonitum dabit, atque ita vinclis
Excidet, aut in aquas tenuis dilapsus abibit.
Sed quanto ille magis formas se vertet in omnis,
Tanto, nate, magis contende tenacia vincla,
Donec talis erit mutato corpore, qualem
Videris, incepto tegeret cum lumina somno.
Haec ait, et liquidum ambrosiae diffundit odorem,

no mention of fetters, speaking merely of manual restraint, *μελέτω κάρτος τε βίη τε . . . ἀστεμφέως ἐχέμεν μᾶλλόν τε πιέζειν . . . ἀμφὶ δὲ χεῖρας Βάλλομεν.*

406.] "Tum variae inludant pestes," 1. 181.

407.] In Hom. the transformations of Proteus are summed up hastily by Eidothea, enumerated in greater detail by Menelaus when they actually occur: in Virgil the manners of description are reversed. There is nothing unnatural in either course: Menelaus, in speaking of what he had actually gone through, would naturally be particular: Virgil has no such reason for detailing what actually happened to Aristaeus; while, independently of a desire for variety, he might think precision of detail especially suited to Cyrene's speech, as tending to reassure Aristaeus, who would wish to know all that was likely to happen. 'Sus horridus:' "horrens Arcadiae sus," Lucr. 5. 25, the 'bristled boar' of Gray. Hom. has *μέγας σῦς*. 'Atra,' which is designated by Heyne as 'mirum epitheton,' must be explained with him 'deadly.' See on 1. 129. There are, I believe, black tigers: but Virgil is not likely to have thought of them. Homer's beast is *πόρδαλις*.

408.] *ἀλλ' ἦτοι πρώτιστα λέων γένετ' ἠϋγένειος*, Od. 4. 456. The lioness, Wagn. remarks, has no mane, so that Virgil in his love of poetical variety has lapsed into an error in natural history, besides the awkwardness of turning a god into a female animal. Val. Fl. 3. 740 talks of a lioness' mane.

409.] *θεσπιδαὲς πῦρ* is mentioned by Eidothea among the shapes which her father assumes, but is not found among those enumerated by Menelaus.

410.] 'In aquas abibit,' like "fructus praediorum abeunt in sumptus," Cic. Att. 11. 2, though the image here seems purely physical. 'Tenuis,' 3. 335. The Homeric epithet is *ὑγρόν*.

412.] 'Contende tenacia vincla' is Virgil's equivalent for Homer's *μᾶλλον πιέζειν*. Serv. on v. 400 gives an allegorical explanation of the binding of Proteus, ending with these words: "unde sacerdotem hunc dicit posse vaticinari, et suscipere divinitatem, cum religata in eo fuerint ignea cupiditas, silvestris asperitas, lapsusque animi, aquarum mobilitati similis."

413.] Eidothea tells Ulysses to loose Proteus *ὅτε κεν δή σ' αὐτὸς ἀνείρηται ἐπέεσσιν, Τοῖος ἰών, οἷόν κε κατευνηθέντα ἴδησθε.* Ovid (M. 11. 253), in a passage which has been studied after Virgil and Hom., makes Proteus himself, "Carpathius medio de gurgite vates," give similar advice to Peleus about gaining possession of Thetis, "Nec te decipiat centum mentita figuras, Sed preme quidquid erit, dum quod fuit ante reformet."

414.] 'Tegeret lumina somno' is a variety for 'somnus tegeret lumina,' with the additional notion of the sleeper closing his eyes.

415—452.] 'Having anointed him with ambrosia, she then took him to a sea-cave which Proteus haunted, and placed him in the shade, being herself invisible. At mid-day Proteus came there from the sea, and having counted his seals, laid himself down, when Aristaeus rushed on him, and in spite of his transformations, succeeded in making him resume his natural shape. The old god asked why he had come. Aristaeus replied that there was no need to tell him what he knew already. Then Proteus at last began to tell him the cause of his trouble.'

415.] In this paragraph, as in the last, Virgil follows Homer, though with some variety in the circumstances. Menelaus has an application of ambrosia, not to his whole body, but to his nostrils, and that for a homely matter-of-fact reason, to overpower the smell of the sea-calves. In Virgil the object of the ambrosia seems to

Quo totum nati corpus perduxit; at illi
Dulcis conpositis spiravit crinibus aura,
Atque habilis membris venit vigor. Est specus ingens
Exesi latere in montis, quo plurima vento
Cogitur inque sinus scindit sese unda reductos,
Deprensis olim statio tutissima nautis;
Intus se vasti Proteus tegit obiice saxi.
Hic iuvenem in latebris aversum a lumine Nympha
Collocat; ipsa procul nebulis obscura resistit.
Iam rapidus torrens sitientis Sirius Indos

be to invigorate Aristaeus for his struggle. What Virgil's conception of ambrosia was is not clear. In Homer it is a substance which the gods eat (Od. 5. 93), and with which they purify their bodies (Il. 14. 170). Virgil talks of its odour in A. 1. 403, where though 'ambrosiae' is an adj., the meaning is not, as in Homer's ἀμβρόσιος, 'immortal,' but 'ambrosial,' while in 12. 419 we have its juice brought by Venus to be used medicinally. In the present passage, as in the former of the two just referred to, a perfume without substance would be sufficient to satisfy the requirements of the context, as it would seem the most natural way of explaining the present line in particular. If the word 'perduxit' and the authority of Homer be held to prove that it must have been something which could be actually rubbed on the person, we must choose between regarding 'liquidum diffundit odorem' as equivalent to 'diffundit odoratum liquorem,' 'diffundit' being nearly the same as 'perduxit,' which seems to be the common interpretation, and supposing that Cyrene is said to make the air fragrant with the ambrosia with which she proceeds to anoint her son, as if she had opened some casket, which sent forth a perfume at once before its contents were touched.

416.] With 'quo totum nati corpus perduxit' comp. Pers. 2. 56, "auro sacras quod ovato Perducis facies," cited by Taubmann.

417.] 'Conpositis' is not an ordinary epithet, but seems to imply that his hair was arranged at the time when the perfume was imparted, if not by the same process.

418.] 'Est specus ingens' probably imitated from Il. 13. 32, ἔστι δέ τι σπέος εὐρύ.

419.] 'Exesus' frequently occurs as a descriptive epithet of a cave. "Cyclopum exesa caminis Antra," A. 8. 418. Comp. v. 44 above. 'Quo' refers to 'specus,' as the waves flowing into the cove, would flow into the cave at the end of it.

420.] 'Sinus reductos' seems evidently to mean the depth of the bay, the plural perhaps denoting the various indentations. 'Scindit sese' then will be used as implying motion. This passage helps us to understand A. 1. 160 foll., where the present line is almost repeated: see the note there.

421.] The bay, like that in A. 1, l. c., is from time to time ('olim,' which may also be understood with Forb. 'from long time') used as a shelter for ships. Comp. A. 2. 23, "sinus, et statio male fida carinis." 'Deprensis' of men overtaken in a storm, A. 5. 52. So 'prensus' Hor. 2 Od. 16. 2.

422.] There is a rock in or near the entrance of the cave, behind which Proteus retires that he may sleep undisturbed. 'Tegit' expresses habit. The clause is introduced to complete the description and prepare us for what follows, while the mention of his concealment apparently accounts for the fact that the same place is a roadstead for ships and a retreat for the sea-god.

423.] Aristaeus is placed in a dark corner. 'A limine' is an ingenious variation in Gud.

424.] 'Resistit' may mean no more than 'stat;' but it seems possible that it may have the force of 'standing off,' with reference perhaps to the cloud into which Cyrene may be said to retire, just as A. 1. 588 it seems to mean 'stands out,' being applied to Aeneas emerging from the cloud. So where 'resto' means 'to remain,' the sense seems to be that of independent standing. The early editions read 'recessit,' which however has scarcely any MS. support.

425.] In order that the mid-day heat may be intensified to the utmost, it is made to occur at the time of the domination of the dog-star. 'Rapidus,' E. 2. 10 note. 'Sitientis Indos' like "sitientis Afros" E. 1. 65. The Indians are here mentioned not of course as having any topographical

Ardebat caelo, et medium sol igneus orbem
Hauserat; arebant herbae, et cava flumina siccis
Faucibus ad limum radii tepefacta coquebant:
Cum Proteus consueta petens e fluctibus antra
Ibat; eum vasti circum gens humida ponti
Exsultans rorem late dispergit amarum.
Sternunt se somno diversae in litore phocae;
Ipse, velut stabuli custos in montibus olim,
Vesper ubi e pastu vitulos ad tecta reducit,
Auditisque lupos acuunt balatibus agni,
Considit scopulo medius, numerumque recenset.
Cuius Aristaeo quoniam est oblata facultas,
Vix defessa senem passus conponere membra,
Cum clamore ruit magno, manicisque iacentem
Occupat. Ille suae contra non inmemor artis

relation to the scene of action, but to remind us of the star in his fiercest operation. It matters little whether or no 'rapidus' be taken as qualifying 'torrens.'

426.] 'Ardebat' is erroneously taken by Philarg. and Cerda as active. Heins. connected 'caelo' with what follows; but the latest editors rightly return to the old punctuation as more natural. 'Orbis' of the path through the sky, A. 3. 512., 8. 97.

427.] 'Hauserat' expresses the absorption, as it were, of the space by motion over it: see on 3. 104. Forb. comp. Stat. Theb. 1. 369, "vastum Haurit iter." 'Arebant herbae,' A. 3. 142. 'Cava flumina,' 1. 326 note.

428.] 'Faucibus' is explained by 'cava' to mean the channel of the stream. There is rhetorical iteration in the expression, but not idle tautology, as Ameis objects, understanding 'faucibus' of the river's mouth. 'Ad limum,' down to the mud at the bottom, constructed apparently with 'tepefacta coquebant,' which seems = 'tepefaciebant et coquebant.'

429.] 'E fluctibus,' from its position, seems to go with 'petens' rather than with 'ibat,' though of course either construction is tenable.

431.] The bounding of the sea-calves, which is not mentioned in the passage from the Odyssey, is perhaps from Il. 13. 27, ἅταλλε δὲ κήτε' ὑπ' αὐτοῦ. 'Rorem,' 1. 385. 'Dispergit,' which is apparently supported by Med. and Rom., seems slightly better than 'dispersit,' on account of 'ibat' preceding, which would have led us to expect 'spargebat,' if the past had been retained, unless there had been any intention to mark a difference of time by the perfect, which can hardly have been the case. 'Amarum' is the sole reference to the πικρὸν ἁλὸς πολυβενθέος ὀδμήν, on which Menelaus dwells so feelingly.

432.] 'Stratus somno' occurs twice in Livy (7. 36., 37. 20), where Döring rightly takes 'somno' as the dative, 'laid down for (or to) sleep.' For 'diversae' the old editions gave 'diverso.'

433.] 'Stabulum' is applied both to herds and flocks. 'Olim' seems here to mean at one time or other.

434.] 'Vitulos' is perhaps introduced on account of the comparison with 'vituli marini.' 'Ad tecta reducit,' like "redeunt in tecta" of the goats, 3. 316.

435.] The lambs bleat as they are being driven home and folded. The image is perhaps varied from Il. 4. 435, where the sheep are described as standing to be milked, ἀζηχὲς μεμακυῖαι, ἀκούουσαι ὅπα ἀρνῶν. The early editors read 'auditi.'

436.] "Solio medius consedit avito," A. 7. 169.

437.] 'Cuius facultas,' like "si facultas tui praesentis esset," Planc. to Cic. Ep. 10. 4, 'cuius' being Proteus. 'As soon as Proteus gave him the opportunity,' i. e. by lying down. "*Quoniam* pro postquam Pacuvius [(fr. inc.) v. 392], 'Quoniam ille interit, imperium Calefo transmissum est,'" Philarg. This use of 'quoniam,' which is recognized by Fest. s. v. and by Donatus on Ter. Adelph. prol. 1, is not uncommon in Plautus, e.g. Trin. 1. 2. 75, 112, and is easily understood from the parallel instances of 'quum,' ὡς, &c.

439.] This and the following line are

Omnia transformat sese in miracula rerum,
Ignemque, horribilemque feram, fluviumque liquentem.
Verum ubi nulla fugam reperit fallacia, victus
In sese redit, atque hominis tandem ore locutus:
Nam quis te, iuvenum confidentissime, nostras
Iussit adire domos? quidve hinc petis? inquit. At ille:
Scis, Proteu, scis ipse; neque est te fallere quidquam;
Sed tu desine velle. Deum praecepta secuti
Venimus, hinc lassis quaesitum oracula rebus.

almost verbally translated from Od. 4. 454, 455.

441.] 'Miracula,' portents: not that there is any thing portentous in the things themselves, but that the fact of transformation is portentous. So Ov. M. 3. 671, "in quae miracula, dixit, Verteris," perhaps imitating this passage. 'Miracula rerum,' probably = 'miras res;' but a comparison of this expression with those referred to on 2. 534, may perhaps strengthen the hint given there, that 'rerum' may have something of a local sense, 'in the world.'

442.] 'Horribilem feram' serves as a brief summary of those enumerated vv. 407, 408.

443.] Heins. restored 'pellacia' from various MSS.; but Voss rightly remarks, after Serv. on A. 2. 90, that the word seems restricted to blandishments and incantations. The word, which is a rare one, is constantly confounded with 'fallacia' (see on A. 2, l. c.), and the origin of the confusion here is shown, as Wagn. observes, by the first reading of Med., 'phallacia.'

445.] 'Nam' here introduces a question, like γάρ: e.g. Il. 1. 122, 123, Ἀτρεΐδη κύδιστε, φιλοκτεανώτατε πάντων, Πῶς γάρ τοι δώσουσι γέρας μεγάθυμοι Ἀχαιοί; So A. 2. 373, Ter. Ph. 5. 1. 5, "Nam quae haec anus est exanimata, a fratre quae egressa est meo?" The use of 'nam' after interrogatives ('quisnam,' 'quianam,' &c.) seems to be really the same thing, as instances are not wanting where 'nam' is separated from the word with which it is supposed to cohere, such as "quid tibi ex filio nam, obsecro, aegre est?" Plaut. Bacch. 5. 1. 28. In the passage from the Odyssey, which Virgil follows rather closely in this speech of Proteus, the form of the question is Τίς νυ;

447.] 'Neque—quidquam' is commonly understood 'nor is it possible to deceive thee in aught' (comp. v. 392, "novit namque omnia"), so as to continue the thought contained in "Scis, Proteu, scis ipse." But though the Homeric epithet νημερτής (Od. 4. 384) might be quoted in support of this, the awkwardness of supplying 'fallere' with a different subject in the next line is so great, that it may be better to suppose the meaning to be 'Thou canst not deceive me by pretending ignorance, so cease to attempt it.' Comp. "fallacia," v. 443, "nequiquam fallis dea," A. 12. 632. It is true, as Wund. remarks, that in this construction the subject of the inf. is not usually expressed, but that need only be because it can usually be supplied without difficulty, whereas here the dative or accusative would be required. The parallel line in the Od. (4. 465), οἶσθα, γέρον· τί με ταῦτα παρατροπέων ἐρεείνεις; is in favour of this view, though not decidedly. Admitting it, we may dispose at once of the variant 'cuiquam' (Pal.), which Heins. retained. Med. and Rom. have 'quidquam.' Serv. acknowledges both readings.

448.] Why Aristaeus chooses to speak of his mother generally as 'the gods' is not clear, especially as he knows that Proteus knows all. Perhaps it is for that very reason, to intimate that it is not worth while to go into detail, just as in the next line he speaks of the death of his bees generally as 'lassis rebus.'

449.] 'Hinc' for 'huc' is the reading of Med. and other good MSS., and is confirmed by 'hinc' v. 446, to which it seems intended to refer. The MSS. are divided between 'lapsis' (Pal.) and 'lassis' (Med.), nor is it easy to decide between them. If the former is supported by v. 249 above, "lapsi generis sarcire ruinas," the latter receives confirmation from the parallel expression 'fessis rebus,' which occurs twice in the Aeneid (3. 145., 11. 335), in the sense of 'laborantibus.' ('Fessis' is actually given here as a variant by Gud., and is given as a gloss by the Dresd. Serv., "*lapsis:* fessis et perditis.") On the one hand Plaut. Stich. 4. 1. 16 has "si res lassa labat, itidem amici collabascunt;" on the other, 'lapsae res' occurs Sen. Herc. F. 646, while there are no less than four passages in Ovid (Trist. 1. 5.

Tantum effatus. Ad haec vates vi denique multa
Ardentis oculos intorsit lumine glauco,
Et graviter frendens sic fatis ora resolvit:
Non te nullius exercent numinis irae;
Magna luis commissa: tibi has miserabilis Orpheus
Haud quaquam ob meritum poenas, ni Fata resistant,

35., 5. 2. 41., Pont. 2. 2. 49, ib. 3. 93) where the MSS. vary as here. On the whole I have allowed the parallel of 'fessis rebus' to decide in favour of 'lassis,' contrary to the opinion of most of the editors. Whichever be adopted, a question will remain about the case of 'rebus,' which may be either dat. or abl. The former seems on the whole most likely, though in Tibull. 2. 3. 21, "saepe duces trepidis petiere oracula rebus," the words appear to be in the abl.

450.] Here again it is hard to say whether 'vi multa' refers, as the commentators seem to take it, to the violence of inspiration under which Proteus speaks, or to the pressure from without. The latter would agree with v. 398 above, and is perhaps recommended by the position of 'denique,' 'vi denique multa' seeming as if it might have the force of 'vix tandem;' the former is in keeping with the picture given in the next two lines. No help towards a solution is supplied by Hom., who says nothing further than ὡς ἐφάμην· ὁ δὲ μ' αὐτίκ' ἀμειβόμενος προσέειπεν, Od. 4. 471.

451.] 'Lumine glauco' either with 'ardentis' or with 'oculos.' The passage may show us how 'lumen' came to be used for an eye. The colour of the eye is doubtless attributed to Proteus as a sea-god (v. 388); but it is worth while remarking with Cerda that the epithet in Hom. seems to go along with fierceness (the "truces et caerulei oculi" of Tac. Germ. 4), so that the mood of Proteus may be intended to be noted also. 'Intorsit,' rolled on Aristaeus.

452.] Whether the gnashing of the teeth is a mark of prophetic fury or of displeasure at the violence put on him, depends on the interpretation we give to 'multa vi.' There is an ambiguity too about 'fatis,' which may be either a dative or a modal abl., but is more probably the former, though Ov. M. 13. 126, "exspectatoque resolvit Ora sono," which Cerda quotes, is in favour of the latter. Comp. A. 2. 246, where there is the same question, the balance inclining towards the dative. 'Fatis' here may very well have the sense of oracles, as in A. 1. 382, "data fata secutus."

453–463.] *Proteus:* 'The cause of your trouble is the vengeance of Orpheus. His wife in trying to escape from you was stung to death by a serpent. The nymphs wailed for her, and her husband was inconsolable.'

453.] An emphatic assurance that the affliction is a divine visitation. So in Greek, οὐκ ἄνευ θεῶν (Eur. Iph. A. 809), οὐκ ἀμήνιτον θεοῖς (Aesch. Ag. 649). Taubm. comp. A. 11. 725, "At non haec nullis hominum sator atque deorum Observans oculis." The deity spoken of must be the nymphs, as appears from vv. 532 foll., not Tisiphone, as Serv. and others have supposed. Wagn., who will not allow the lengthening of a short syllable where there is no pause in the sense, thinks there is some corruption in the early part of this line.

454.] 'The crime you are expiating is great.' For 'luis' Rom. and others have 'lues,' which Philarg. and Cerda curiously enough interpreted as a substantive. "*Magna lues:* id est magnum scelus." Serv. mentions a question about the punctuation, whether 'tibi' should be connected with what precedes or with what follows.

455.] 'Haud quaquam ob meritum' is connected by Serv. with Aristaeus, who is told that he is punished less than he deserves; but it seems better with the later editors to refer it to 'miserabilis Orpheus.' Orpheus is the hero of Proteus' speech, which is intended to show that he suffered wrong upon wrong: his wife's death, his failure to recover her, and his own murder, and all owing to Aristaeus' original offence. But the expression in any case is harsh, if not inexcusably ambiguous. 'Poenas' Heyne suggests may be the furies; but its reference hardly seems so definite, as the visitation came from the nymphs, though the common expression about rousing or evoking the furies may be allowed to illustrate 'poenas suscitat.' This notion of the dead man constantly crying for vengeance, as if fresh inflictions were continually being summoned, explains 'ni Fata resistant,' which is a sort of pregnant expression, the meaning being that Orpheus will summon more, or that his summons will be heard, unless the Fates interpose. The Fates are perhaps those of Aristaeus, though the word may well be understood generally. For 'ni' Med. has 'nisi.'

Suscitat, et rapta graviter pro coniuge saevit.
Illa quidem, dum te fugeret per flumina praeceps,
Inmanem ante pedes hydrum moritura puella
Servantem ripas alta non vidit in herba.
At chorus aequalis Dryadum clamore supremos
Inplerunt montis; flerunt Rhodopeiae arces,
Altaque Pangaea, et Rhesi Mavortia tellus,
Atque Getae, atque Hebrus, et Actias Orithyia.
Ipse, cava solans aegrum testudine amorem,
Te, dulcis coniunx, te solo in litore secum,

456.] 'Rapta,' snatched from him by death, as v. 504 shows. In Ovid's account (M. 11. 63 foll.) Orpheus and Eurydice are reunited after death: from Virgil's language here we might almost infer that he did not mean this to be the case, though his words must not be pressed too far.

457.] Wagn. cites A. 5. 609., 12. 901, as other instances where a person is indicated by a pronoun at the opening of a sentence, and afterwards further defined by a substantive, a mode of expression which he thinks taken from Homer, e. g. Il. 1. 488, αὐτὰρ ὃ μήνιε . . . πόδας ὠκὺς Ἀχιλλεύς. This of course does not interfere with any special propriety which may be found in the position of the substantive in that particular part of the particular sentence, as here, where the contrast between the serpent and the girl and between the thought of death and the thought of youth was doubtless intended. 'Dum fugeret,' like "dum conderet urbem," A. 1. 5, "Dum genitor nati parma protectus abiret," A. 10. 800, which Wagn. compares, the subj. expressing a connexion between the principal clause and that introduced by 'dum,' though the precise nature of the connexion seems to vary according to the context in each case. Here we may render it 'in her hurry to escape,' or 'so but she might escape' ('dum' = 'dummodo'), which also seems to be nearly its sense in the passage from A. 1; in that from A. 10 it might be explained to cover the father's retreat under the protection of his son's shield. No other instance is cited of 'per flumina,' which it seems safer to understand as = 'per ripas fluminis' than to give to 'per' the sense of 'prope.' To suppose that she was actually rushing through the river in her eagerness to escape would be rather extravagant. This story, connecting Aristaeus with the death of Eurydice, seems not to be found elsewhere.

459.] The water-snake is lying in the grass on the bank. 'Servantem,' tenanting, like "limina Vestae Servantem," A. 2. 568; but there may be also a notion of guardianship, as if it resented Eurydice's intrusion. Note the delicacy with which Virgil, instead of mentioning Eurydice's death, intimates it by the single word 'moritura.'

460.] 'Aequalis,' of her mates. In Ov. M. 10. 9 she is strolling with the Naiads when she is bitten by the serpent; and Virgil may have meant her to be with them when she is pursued by Aristaeus. 'Clamore supremo,' found in Pierius' Roman MS. and some others, is very plausible, being used Ov. 3 Trist. 3. 43, Albinov. ad Liviam 219, of the last call on the dead; but 'supremos' is not without force, referring to the force of the cry which reaches the mountain-tops, and is slightly confirmed by Lucr. 1. 274, "montisque supremos Silvifragis vexat flabris," while it is supported by Non. v. 'supremus.'

462.] Comp. A. 3. 13, "Terra procul vastis colitur Mavortia campis, Thraces arant."

463.] The Getae, who lived beyond the Danube, are confused with the Thracians, as in A. 3. 35, "Gradivumque patrem, Geticis qui praesidet arvis." We have already had them coupled with 'Rhodope,' 3. 462. 'Orithyia' is mentioned as the nymph of the country. 'Actias' as the daughter of Erechtheus, king of Athens, Acte being the old name of Attica. 'Et' was restored by Heins. before 'Actias' from nearly all the MSS. for 'atque,' which had been introduced in ignorance that the final syllable of 'Getae' is not meant to be elided.

464.] 'Cava' is a quasi-Homeric epithet, having no relation to the context, but designating the object generally, as if it were part of its name.

465.] 'Secum' after 'solo,' as in 1. 389.

Te veniente die, te decedente canebat.
Taenarias etiam fauces, alta ostia Ditis,
Et caligantem nigra formidine lucum
Ingressus, Manisque adiit Regemque tremendum,
Nesciaque humanis precibus mansuescere corda.
At cantu commotae Erebi de sedibus imis
Umbrae ibant tenues simulacraque luce carentum,
Quam multa in foliis avium se milia condunt,
Vesper ubi aut hibernus agit de montibus imber,
Matres atque viri, defunctaque corpora vita
Magnanimum heroum, pueri innuptaeque puellae,
Inpositique rogis iuvenes ante ora parentum;
Quos circum limus niger et deformis arundo
Cocyti tardaque palus inamabilis unda
Alligat, et noviens Styx interfusa coercet.

466.] Forb. comp. Hor. 2 Od. 9. 10, "nec tibi vespero Surgente decedunt amores, Nec rapidum fugiente solem."

467—484.] 'He even went down to the shades and worked on the iron nature of Pluto. His song drew all the ghosts about him, and the doomed ones enjoyed a brief respite from torture.'

467.] The entrance at Taenarus is apparently mentioned to keep up the Greek colouring of the narrative.

468.] 'Lucus,' of the abode of the spirits, as in A. 6. 259 (comp. ib. 131, 154, 238, 473). With 'nigra formidine' Cerda comp. Val. F. 3. 404, "arvaque nigro Vasta metu." So Lucan 3. 411, "arboribus suus horror inest."

469.] This and the next line are meant to intimate that he preferred his request to Pluto, if not that he prevailed, while the language suggests a notion of the difficulty of the attempt.

470.] A paraphrase of Homer's epithet, ἀμείλιχος Ἀΐδης (Il. 9. 154).

471.] 'Cantum' Rom. and others, 'at' being apparently taken for 'ad.'

472.] 'Simulacraque luce carentum,' from Lucr. 4. 35.

473.] For 'in foliis' Med. and others give 'in silvis,' which seems to have come from a remembrance of the parallel passage A. 6. 309 foll. We have there two comparisons of the ghosts, to leaves falling in autumn, and to birds flocking across the sea to warmer climates.

474.] 'When roosting or taking shelter from a storm.' Heyne compares l. 374, where the cranes take shelter in the valleys.

475.] This and the two following lines are repeated A. 6. 306—308. Their original is to be found in Od. 11. 38 foll. 'Corpora' is applied to the shades A. 6. 303. Here we may say that, as in v. 477, he confounds the dead body on earth with the spirit below.

477.] This addition to the picture, of young men dead in their fathers' life-time, is Virgil's own, unless it can be said to have been suggested by the epithet in Od. 11. 38, νύμφαι τ', ἠΐθεοί τε, πολύτλητοί τε γέροντες. Comp. the description of Nestor's grief Juv. 10. 252, "cum videt acris Antilochi barbam ardentem, cum quaerit ab omni Quisquis adest socius, cur haec in saecula duret."

478.] For the black water of Cocytus see A. 6. 132. 'Informis limus' is attributed to the Styx, ib. 416.

479.] 'Tarda . . . coercet,' repeated A. 6. 438, 439, with the change of 'tarda' into 'tristi.' 'Palus' is commonly taken of Cocytus; but it may be questioned whether it is not meant for Acheron, "tenebrosa palus Acheronte refuso" (A. 6. 107). For 'inamabilis' some MSS. have 'innabilis,' perhaps from a recollection of Ov. M. 1. 16. 'Inamabile regnum' occurs Ov. M. 4. 476., 14. 590, of the shades, as Forb. remarks.

480.] 'Interfusa,' because, flowing nine times round the region, it is supposed to enclose parts of it between each fold. Cerda compares Stat. Theb. 4. 524, "Et Styx discretis interflua manibus obstat."

Quin ipsae stupuere domus atque intima Leti
Tartara caeruleosque inplexae crinibus anguis
Eumenides, tenuitque inhians tria Cerberus ora,
Atque Ixionii vento rota constitit orbis.
Iamque pedem referens casus evaserat omnis,
Redditaque Eurydice superas veniebat ad auras,
Pone sequens,—namque hanc dederat Proserpina legem—
Cum subita incautum dementia cepit amantem,

481.] 'Ipsae:' not only the patients, but the agents, the prisons and torturers themselves. 'Intima Tartara' is rightly made by Wagn. epexegetic of 'domus,' like "urbem et promissa Lavini Moenia," A. 1. 258, both being constructed with 'Leti.' 'Letum:' personified as in A. 6. 277, where it appears as one of the figures at the gate of Orcus; here it seems to be the presiding genius of the whole place. 'Intima,' the depths.

482.] 'Caeruleos' of the dark livid colour of the serpent, not unlike 'ater.' It recurs A. 7. 346, "caeruleis unum de crinibus anguem," which gives some slight support to 'caeruleis' in this passage, the first reading of Med. For 'inplexae' Med. a m. s. and a few others have 'inpexae,' which occurs in a parallel place Tibull. 1. 3. 69, Rom. and fr. Vat. 'innexae' (comp. A. 6. 281), while others of less authority give 'amplexae.' Wagn. cites Hor. Epod. 5. 15, "Canidia brevibus implicata viperis Crines et incomptum caput," where however 'incomptum' might be used to confirm 'inpexae.' "Capillus horrore inplexus atque impeditus" is quoted by Forc. from Appul. Apol. The sense here seems to be that the Furies had snakes twisted among their hair, i. e. growing from their heads and matted or entwining themselves with the natural hair.

483.] 'Inhians,' a-gape on Orpheus. 'Tenuit ora' may include both abstinence from barking and fixedness of countenance. See on A. 2. 1.

484.] 'Rota orbis' is difficult, as we should rather have expected 'orbis rotae.' We may either make 'orbis' a genitive of quality, as we might say in prose 'a wheel of circular form,' or taking 'orbis' for the wheel, suppose after Heyne that 'rota' is put for the rotation—a sense of course not inherent in the word, which would then be used improperly, and so not needing to be supported by explicit instances, such as those which Voss adduces, and Forb. controverts. Comp. E. 9. 58 (note), "ventosi ... murmuris aurae," where the difficulty is somewhat similar. 'Vento constitit,' like "placidum ventis staret mare," E. 2. 26, where see note. The wind is supposed to be the cause, not the effect of the wheel's motion; it is charmed to rest by Orpheus' music, and its rest is made the cause of the wheels standing still. It may have been a misunderstanding of the meaning which gave rise to 'cantu,' a variety found in some MSS., as it has given rise to various conjectures by the earlier critics.

485—503.] 'He was returning, followed by his wife, and just on the point of emerging from the shades, when in a moment of forgetfulness he broke the condition imposed, and looked back upon her. She fled, complaining loudly of his madness and her fate, and he was not allowed to return to seek her.'

485.] Virgil simply indicates the giving of the consent by the epithet 'reddita,' and only mentions the condition parenthetically as an afterthought. This mode of telling the story was doubtless adopted on grounds of art, such as those which Horace (A. P. 43, 44, 136 foll.) applies to the larger question of the conduct of the plot of an epic; and it is so far successful that it keeps the mind fixed on Orpheus as the central figure, while it does not perplex those who already know the legend in its details. When he came to the composition of the Aeneid, he seems to have seen the necessity of being more explicit, though even there his narrative is sufficiently different from the naive garrulity of Homer. Ovid, whose mode of narration is more rapid, tells the whole story from first to last (M. 10. 1 foll.).

487.] 'Legem,' condition, A. 11. 322. So 'leges' and 'foedera' are coupled G. 1. 60. Again we are left to collect from the context that Orpheus was specially ordered not to look back. The injunction, as Cerda remarks, seems to be one of the same kind as that mentioned E. 8. 102 (note).

488.] 'Dementia cepit,' E. 2. 69., 6. 47.

Ignoscenda quidem, scirent si ignoscere Manes:
Restitit, Eurydicenque suam, iam luce sub ipsa,
Inmemor, heu! victusque animi respexit. Ibi omnis
Effusus labor, atque inmitis rupta tyranni
Foedera, terque fragor stagnis auditus Avernis.
Illa, Quis et me, inquit, miseram, et te perdidit, Orpheu,
Quis tantus furor? En iterum crudelia retro
Fata vocant, conditque natantia lumina somnus.
Iamque vale: feror ingenti circumdata nocte,

490.] From a gloss in Dresd. Serv. Wagn. infers (rightly, as appears from Serv. on v. 498) that a punctuation was once current, connecting 'iam' with 'suam,' "quae paene sibi iam erat reddita;" and this he would approve but for the injury to the rhythm. But all that could be gained from it may be extracted from the passage as it stands, where 'suam' is meant to be emphatic, 'he looked back on his recovered Eurydice, just as daylight was actually upon them.'

491.] 'Victus animi,' like 'animi dubius,' 3. 289, a construction common in Virgil with a participle or adjective, while other writers employ it with a verb, as Lucr. 1. 922, "nec me animi fallit." The genitive seems to mean 'with respect to,' though it is possible that it may originally have been local. See Madv. § 296 b. obs. 3, where the usage seems needlessly restricted to 'expressions which denote doubt and anxiety.' 'Victus' apparently means 'not master of himself.'

492.] 'Effusus labor' is like "incassum fusos . . . labores" A. 7. 421. In both passages, or at any rate in the latter, Virgil may have been thinking of Lucr. 2. 1165, "in cassum magnum cecidisse labores," where any attempt to alter 'magnum' or separate it from 'cassum' only robs the passage of its force, destroying the image of toil falling into a vast bottomless void. Not unlike is 'effudit curas,' Juv. 10. 78, though that is said of voluntary abandonment of exertion. 'Tyrannus' occurs several times in Virgil, in some passages (e. g. A. 7. 266) evidently without any invidious connotation, while there is perhaps none where such a meaning is absolutely required. As however the invidious sense was current when Virgil wrote (see the passages from Cic. referred to by Forc.), it seems natural to introduce it wherever, as here, the passage would be improved by it. 'Inmitis' seems to imply that the condition was a cruel one, and that Pluto will not relent even thus far a second time.

493.] 'Foedera:' see note on v. 487. The best commentary on 'terque fragor stagnis auditus Avernis' is Martyn's citation of Milton, Par. Lost. 9. 782: "Earth felt the wound, and Nature from her seat Sighing through all her works gave signs of woe, That all was lost," and, again, ib. 1000, "Earth trembled from her entrails, as again In pangs, and Nature gave a second groan: Sky lowered, and muttering thunder, some sad drops Wept at completing of the mortal sin Original." Serv. has a curious notion that the sound was one of joy among the shades, and quotes a passage from Lucan's lost Orpheus, "gaudent a luce relictam [Heyne conjectures 'reductam' or 'revectam,' but 'a luce relictam' may = 'luce carentem'] Eurydicen, iterum sperantes Orphea, Manes." Voss's opinion that the sound is occasioned by the force exerted to bring Eurydice back would surely spoil the poetry of the passage. 'Avernis,' adj., A. 6. 118. Fragm. Vat. and other copies have 'Averni.'

494.] Here as well as in the next line, 'quis' goes with 'tantus furor.' With the expression comp. A. 4. 682, "Exstinxti te meque, soror." Ovid, M. 10. 60, denies that Eurydice made any complaint, almost as if he intended to reflect on Virgil, as Euripides sometimes reflects on Aeschylus, "Iamque iterum moriens non est de coniuge quicquam Questa suo: quid enim nisi se quereretur amatam?"

495.] 'Furor' is the 'dementia' of v. 488. We need not take 'iterum' in the sense of 'rursus,' as Forb. thinks. It is true that the Fates were not calling Eurydice a second time 'retro,' but they were calling her a second time, and there is nothing strange in supposing Virgil to have combined the two forms of expression, 'vocant retro' and 'vocant iterum.'

496.] 'Natantia lumina,' A. 5. 856.

497.] 'Ingenti circumdata nocte,' a contrast to the light into which they were just emerging, v. 490, as in 'non tua' we have

Invalidasque tibi tendens, heu non tua, palmas!
Dixit, et ex oculis subito, ceu fumus in auras
Commixtus tenuis, fugit diversa, neque illum,
Prensantem nequiquam umbras et multa volentem
Dicere, praeterea vidit; nec portitor Orci
Amplius obiectam passus transire paludem.
Quid faceret? quo se rapta bis coniuge ferret?
Quo fletu Manis, qua Numina voce moveret?
Illa quidem Stygia nabat iam frigida cymba.

another contrast to 'Eurydicen suam.' Virgil has been supposed to have imitated Eur. Phoen. 1453, *καὶ χαίρετ'· ἤδη γάρ με περιβάλλει σκότος*.

498.] 'Invalidas palmas:' "in umbrae tenuitatem reductas" Serv., the Homeric *ἀμενηνός*. With 'tendens palmas' comp. A. 6. 314, "Tendebantque manus ripae ulterioris amore."

499.] "Tenuis fugit, ceu fumus, in auras" occurs A. 5. 740. The comparison is from Il. 23. 100, *ψυχὴ δὲ κατὰ χθονός, ἠΰτε καπνός, Ὤιχετο τετριγυῖα*.

500.] Wakefield's doubt whether 'tenuis' ought not to go with 'fumus' will hardly be entertained by any one now. 'Tenuis' is not an idle epithet, as it marks that quality in the air which makes the disembodied spirit combine with it. 'Fugit diversa' like 'quo diversus abis?' A. 5. 166. Med. a m. s. has 'fugit in diversa.'

501.] 'Umbras' may possibly be the shade of Eurydice, as Forb. thinks, as the pl. seems to recur A. 5. 81 of a single soul (comp. the use of 'Manes'), while the singular would naturally be avoided on account of 'prensantem;' but it seems better to understand it of the darkness which Orpheus clutches in the hope of embracing his wife. 'Multa volentem dicere,' A. 4. 390.

502.] 'Praeterea,' A. 1. 49. 'Portitor' of Charon, A. 6. 326.

503.] 'Obiectam' like 'obiecta ... flumina' 3. 253. 'Palus' here seems to be Styx. The object of 'passus' must be Orpheus, who, as Keightley says, doubtless attempted to cross the river again. Serv. says of this passage "mysticum est: dicitur enim bis eandem umbram evocari non licere."

504.] 'Quo se ... ferret' like *ποῖ τράπωμαι* in Greek tragedy.

505.] The latter part of the line seems merely to repeat the former, 'Manis' being extended so as to include the powers below as well as the shades subject to them, as in v. 489 and elsewhere. There are no traces of any thing like a democracy among the shades, though from various passages in Homer and Aeschylus there seem to have been gradations of rank and honour in the community. 'Numina' is elsewhere applied to the infernal powers (A. 6. 266. 324., 7. 571), so that there seems no occasion for variety's sake to understand it here of the gods above, who would not naturally have any jurisdiction in the matter. Here again we may perhaps infer that Orpheus made some fresh attempt, though the lines may merely be a soliloquy expressed in an 'oratio obliqua.'

506.] This verse, like 3. 219, has been thought out of place, when it really adds much to the force and beauty of the passage, serving at once to complete the picture of hopelessness as presented to Orpheus' mind and to balance her fate with his, which is described in the subsequent lines. 'What should he do? even while these thoughts are passing through his mind, she is on her way back over the Styx; and so she doubtless wanders as before on the shores beyond, while he' &c. We may conceive him (see on v. 503) as returning to the bank and being repelled by Charon, who will not admit him, or put back for him, but hurries over the river with his single passenger. The objection that 'illa' is followed not by 'hunc' but by 'illum' may be met if we consider that the contrast is not meant to be so much formally expressed as suggested, her subsequent fate being left to be inferred from her being seen floating over the water. 'Iam' seems to go with 'frigida;' all the warmth of life by this time had left her, and she was a ghost again. Possibly the word may be illustrated by the reason given by Lucian (De Luctu, c. 11) for putting a robe on the dead body, viz. that it might not take cold while crossing the Styx. 'Nare' of sailing on board ship seems rare. Forc. quotes Catull. 64 (66). 45, "iuventus Per medium classi barbara navit Athon." 'Cymba' of Charon's boat, A. 6. 303, 413.

Septem illum totos perhibent ex ordine menses
Rupe sub aeria deserti ad Strymonis undam
Flevisse, et gelidis haec evolvisse sub antris,
Mulcentem tigris et agentem carmine quercus;
Qualis populea maerens philomela sub umbra
Amissos queritur fetus, quos durus arator
Observans nido inplumis detraxit; at illa
Flet noctem, ramoque sedens miserabile carmen
Integrat, et maestis late loca questibus inplet.
Nulla Venus, non ulli animum flexere hymenaei.

507—527.] 'He wandered about in wintry solitudes, lamenting his fate like the bereaved nightingale in strains that drew savage beasts and rocks after him, and never admitting the thought of another love—a slight resented by the Thracian women, who in one of their Bacchanalian orgies tore him in pieces. As his head floated down the Hebrus, it was heard still to repeat the name of his lost wife.'

507.] 'Ex ordine' of continuous succession in time, 3. 341.

508.] 'Rupe sub aeria,' a picture like E. 10. 14. Comp. ib. 52.

509.] Rom. reads 'flesse sibi,' a rather remarkable variation, as being less usual than 'flevisse.' The same authority with some others gives 'gelidis sub astris,' which is exceedingly plausible. Perhaps however it might be said that with the epithet 'gelida' 'astra' could hardly be understood except of the night, and that this would not agree with the effect of the song on wild beasts, who can hardly be supposed to have been kept from their dens to listen. Poets are placed in caves elsewhere, Prop. 4. 1. 5, "Dicite, quo pariter carmen tenuastis in antro," and possibly Hor. 1 Od. 32. 1, "Si quid vacui sub umbra Lusimus," where Bentley from one MS. read 'sub antro.' Thus 'gelidis' would have force here as reminding us that caves are not merely 'places of nestling green for poets made,' but have their dreary and uninviting side, which was here the attraction to Orpheus. 'Evolvisse,' recounted his sufferings in order, a metaphor either from spinning or from turning over a book.

510.] The existence of tigers in Thrace is of course a fanciful or mistaken notion. Keightley reminds us that Shakspeare talks of a lioness in the forest of Ardennes.

511.] The celebrated simile which follows is compounded from Od. 19. 518 foll. and ib. 16. 216 foll., the former of which describes the nightingale singing as if in lamentation for her lost Itylus, while the latter speaks of vultures screaming for the real loss of their young. Germ. finds a possible allusion to the fact, mentioned by Pausanias, that the nightingales near the tomb of Orpheus were more vocal than others of their kind. The quivering motion of the poplar leaves may be intended, as Heyne thinks, to be in keeping with the protracted melancholy singing.

512.] *οἷσί τε τέκνα Ἀγρόται ἐξείλοντο πάρος πετεηνὰ γενέσθαι*, Od. 15. 217. 'Observans' is used loosely, to supply the want of an aor. part., the sense being 'observatos detraxit.' With the fact compare E. 3. 68, which may be said to give the other side, the countryman's view of his action. 'Arator,' 2. 207, where however the word is used more strictly, as it is for ploughing that the countryman clears the land of trees, birds' nests and all.

513.] *δενδρέων ἐν πετάλοισι καθεζομένη πυκινοῖσι*, Od. 19. 520.

515.] 'Integrat,' 'renews,' or 'repeats,' the nightingale constantly recurring to the same notes. Hom. (Od. l. c.) gives the contrary image, *ἥ τε θαμὰ τρωπῶσα χέει πολυηχέα φωνήν*, thinking probably of the difference of the notes among themselves. 'Maestis . . . inplet,' perhaps from Lucr. 2. 146, "liquidis loca vocibus opplent," as Cerda suggests.

516.] 'Nulla Venus,' as Eur. (Iph. A. 1264) talks of *Ἀφροδίτη τις* for 'a certain passion.' 'Non ulli,' the reading of Med. and others, was restored by Heins. for the common text 'nullique.' 'Animum flexere' may be illustrated by Catull. 62 (64). 330, "Quae tibi flexanimo mentem perfundat amore." The meaning then, as it would be expressed in prose, seems to be, 'no passion bowed his soul, so that he took on him the yoke of wedlock.' If we choose to press 'non ulli flexere hymenaei,' understanding it of the softening influence of

Solus Hyperboreas glacies Tanaimque nivalem
Arvaque Rhipaeis numquam viduata pruinis
Lustrabat, raptam Eurydicen atque inrita Ditis
Dona querens; spretae Ciconum quo munere matres
Inter sacra deum nocturnique orgia Bacchi
Discerptum latos iuvenem sparsere per agros.
Tum quoque marmorea caput a cervice revulsum
Gurgite cum medio portans Oeagrius Hebrus
Volveret, Eurydicen vox ipsa et frigida lingua,
Ah miseram Eurydicen! anima fugiente vocabat;
Eurydicen toto referebant flumine ripae.

marriage, we may comp. Lucr. 5. 1017, "puerique parentum Blanditiis facile ingenium fregere superbum," and the whole passage on domestic life of which it forms part.

517.] The places mentioned in this and the following line are doubtless intended by Virgil to be in or bordering on Thrace, as Heyne remarks, as it is not likely that Orpheus should be represented as wandering far north of his own country; so that we must again note the poet's loose handling of geography. 'Hyperboreas,' see on 3. 197. Trapp says of this and the next line, "Those verses are enough to make one shudder at Midsummer."

518.] 'Rhipaeis,' note on 1. 240. 'Viduata' is similarly used by Lucr. 5. 840, "Orba pedum partim, manuum viduata vicissim." It is possible that Virgil may have chosen 'viduata' with reference to Orpheus' condition, but the thought, even thus slightly hinted at, would be a mere conceit.

520.] 'Munus' is technically used of funeral honours (A. 4. 624., 6. 686., 11. 26, and various instances cited by Forc.), that being, according to one opinion (see Tertullian de Spectat. 12, apud Forc.), the sense which led to another technical application of the word, to games, shows, &c. It does not seem harsh to speak of Orpheus' constancy and suffering sorrow as a 'munus' to Eurydice in this sense, especially as 'quo,' as it were, apologizes for the word with which it is joined, 'a tribute like this,' or, as we might say, 'this way of honouring his wife,' any more than in A. 4, l. c., where the Tyrians are charged to be the implacable enemies of the Trojans, as a 'munus' to Dido's ashes. There would be considerable probability in the interpretation of Asper, mentioned by Philarg., 'ob quam rem,' οὗ χάριν ('quo munere' = 'cuius [Orphei] munere'), if it could be supported by examples; but though such expressions as 'vestro munere' (l. 7), 'munere Divum' (ib. 238), help us to see how the phrase might have arisen, they do not entitle us to assume its existence. 'Spretae munere' then will mean 'slighted by the tribute,' i. e. feeling themselves slighted. 'Sperno' is specially used of scorned or rejected love, E. 3. 74, A. 1. 27. Thus we may see that 'spreto,' the reading of some MSS., is a mere correction by those who did not understand the passage. 'Matres' seems at first sight a strange word for the marriageable women of Thrace (Ov. M. 11. 3 has 'nurus Ciconum'), but it seems to be applied to them as Bacchanals, like θύουσαν Ἄιδου μητέρ', Aesch. Ag. 1235.

521.] The story as told by Ov. l. c. is that the Thracian women, while in the midst of their orgies, accidentally saw Orpheus, remembered his scorn, and so tore him in pieces. Some MSS. have 'nocturnaque,' which Pier. defends, supposing 'que' to be unelided.

523.] The application of 'marmoreus' to the body is as old as Lucilius (28. 47), "Hic corpus solidum invenies, hic stare papillas Pectore marmoreo," where however the reference seems to be to firmness of flesh rather than to colour. 'Caput a cervice revulsum' is from Enn. Ann. 462.

524.] Oeagrus was the father of Orpheus, so that 'Oeagrius' here = 'paternus.'

525.] 'Vox ipsa,' the mere voice, as if it were a separate organ, like the tongue. 'Frigida,' v. 506.

526.] 'Vocabat,' not that he invoked her in death, which the mode of the address contradicts, but that he went on lamenting her in death as in life.

527.] 'Toto flumine,' if pressed, seems to mean over the whole breadth of that part of the stream down which the head floated while it still retained its power of

Haec Proteus, et se iactu dedit aequor in altum,
Quaque dedit, spumantem undam sub vertice torsit.
At non Cyrene; namque ultro adfata timentem:
Nate, licet tristis animo deponere curas.
Haec omnis morbi caussa; hinc miserabile Nymphae,
Cum quibus illa choros lucis agitabat in altis,
Exitium misere apibus. Tu munera supplex
Tende petens pacem, et facilis venerare Napaeas;
Namque dabunt veniam votis, irasque remittent.
Sed modus orandi qui sit, prius ordine dicam.
Quattuor eximios praestanti corpore tauros,
Qui tibi nunc viridis depascunt summa Lycaei,

speech. To suppose that the head kept murmuring on in its course down the stream till it reached the sea, would be to suppose the poet's imagination losing itself in mere extravagances.

528—547.] 'Proteus ended and left him. Cyrene remained to tell him the cure as well as the cause of his loss. It came, she said, from the nymphs, who were to be appeased by the sacrifice of four of his best bulls, their bodies being left in the sacred grove. On the ninth day he was to go back to the grove, having first paid funeral honours to Orpheus and Eurydice.'

528.] *ὡς εἰπών, ὑπὸ πόντον ἐδύσατο κυμαίνοντα*, Od. 4. 570. In Homer Proteus departs much less abruptly than in Virgil, answering several questions from Menelaus, and comforting him after the news of his brother's death. Here it may be said that variety is secured, without any departure from prophetic custom, by confining him to a narrative of the events which led to the calamity, and leaving the rest to be said by Cyrene; but the fact still remains, that, so far as the manner of his communication is concerned, he is too much the mouthpiece of the poet, though the narrative is certainly so conducted as to excite pity for Orpheus beyond every other feeling, and so to represent to Aristaeus the gravity of the occasion. 'Iactu' expresses the mode, like "lapsu effugiunt" A. 2. 225, "cursu tendit" ib. 321.

529.] 'Torsit sub vertice:' "quod vulgari usu, vortice vel in vorticem, ita ut vortex fieret." Heyne. Proteus, diving to the depth, is said to wreath the water in foam under the eddy, the poet's object being to give the two images, of a body shooting down and sending up water, and of the eddy that agitates the surface. Another interpretation of 'sub vertice,' 'under his head,' mentioned by Cerda and adopted by Trapp and Martyn, is now generally given up.

530.] 'At non Cyrene:' some verb, generally equivalent to 'dedit' and 'torsit,' must be inferred from the preceding sentence, as we might say, 'But Cyrene did not leave him thus abruptly.' See on 3. 349 and comp. A. 4. 529. 'Ultro adfata,' spoke without waiting to be addressed, or, as we might render it, spoke at once.

531.] Comp. Aesch. Ag. 165, *εἰ τὸ μάταν ἀπὸ φρονίδος ἄχθος. Χρὴ βαλεῖν ἐπητύμως*.

533.] For the dances of the nymphs, comp. A. 1. 498 foll.

535.] 'Tende' pictures the attitude of suppliance, outstretched hands with gifts in them. "Tendentemque manus Priamum respexit inermis," A. 1. 487. 'Pacem,' of reconciliation with the gods, A. 3. 261, 370, &c. 'Facilis' is not an infrequent epithet of the nymphs, denoting their accessibility and placability. So "faciles Hamadryades" Prop. 3. 26. 76, "Naiades faciles" Nemes. Cyn. 94. The 'Napaeae,' *ναπαῖαι*, are distinguished from the Dryades, to whom they seem to have borne a general resemblance, by Col. 10. 264, Nemes. E. 2. 20.

536.] 'Votis,' connected with 'dabunt,' as if he had said 'precanti.'

537.] 'Ordine dicam,' *ἐξηγήσομαι*, 'ordine' expressing ritual exactness of detail.

538.] 'Eximius' is said by Festus (s. v.) and Macrob. (Sat. 3. 5) to be primarily used, as here, of cattle selected for sacrifice. Donatus (on Ter. Hec. 1. 1. 9) adds that its proper application there is to pigs, 'egregius' being the word for oxen under similar circumstances, 'lectus' for sheep.

539.] Comp. the invocation of Aristaeus, 1. 14. The locality here agrees with his title 'Arcadius magister,' v. 283, but scarcely

Delige, et intacta totidem cervice iuvencas.
Quattuor his aras alta ad delubra dearum
Constitue, et sacrum iugulis demitte cruorem,
Corporaque ipsa boum frondoso desere luco.
Post, ubi nona suos Aurora ostenderit ortus,
Inferias Orphei Lethaea papavera mittes,
Et nigram mactabis ovem, lucumque revises;
Placatam Eurydicen vitula venerabere caesa.

with the topography of the present story, v. 317.

540.] 'Intacta cervice,' never yoked. So 'grege de intacto,' A. 6. 38. Comp. G. 3. 162 foll., where the separation of cattle, according to their destination is dwelt on. Thus 'intacta cervice' is equivalent to 'eximios.'

542.] Elsewhere 'constituo' is used of setting the victims before the altar, A. 5. 237., 6. 244. So "statuere aram" 8. 271, "statuere juvencum" 9. 627. With 'iugulis demitte cruorem' Germ. well comp. Eur. Heracl. 821 (of the sacrificers), ἀφεῖσαν Λαιμῶν βροτείων εὐθὺς οὔριον φόνον, a passage which Virgil may possibly have had in mind. The best MSS., including Med., read 'dimitte;' but the word would be less appropriate, and the variety is one which constantly recurs.

543.] 'Corpora ipsa,' as distinct from their blood, and perhaps from their throats. There may be some point in 'frondoso,' as answering to the closing up of the chamber recommended v. 303, but the discrepancy pointed out on v. 302 warns us against looking too minutely for signs of analogy.

544.] Heyne suggests that Virgil may be pointing to the Novendiale, a sacrifice performed nine days after a funeral, as perhaps he does A. 5. 64. At the same time of course he wishes to give time for the production of the swarm, though not so long as was considered necessary in actual practice (see on v. 303).

545.] 'Inferias,' as funeral offerings. "Viventis rapit, inferias quos inmolet umbris." 'Orphei,' the Greek dative. 'Papavera:' nothing is said by the commentators to illustrate or explain this offering of poppies, in what form it was made, &c. Is it possible that the reference may be to the μελιττοῦτα, or honey-cake, placed by the side of the corpse, and intended probably for Cerberus, which we may assume to have been made with poppy-seed (comp. A. 4. 486., 6. 420)? 'Mittes:' "manibus divis Inferias mittunt," Lucr. 3. 52, comp. by Cerda.

546.] The third Aldine edition, a recension which is supposed to have some MS. authority, and perhaps a single MS., reverse the order of this and the next line: and their disposition has been generally followed by the earlier editors, including Heyne. See however on the next verse. 'Nigram mactabis ovem:' so Aeneas (A. 6. 249 foll.) sacrifices a black lamb to Night and Earth.

547.] The genuineness of this line is disputed by Heyne and Wagn., but in one position or another it is found in all the MSS., though the difference about the order, if any really exists, may perhaps furnish a slight external ground against it. As it is commonly understood, as if it were merely an additional injunction, "praeterea Eurydicen vitula caesa placabis" (Jahn), there is certainly some awkwardness in its position after 'lucumque revises,' and without any introducing particle—an awkwardness not removed by Jahn's remark that the atonement made to Eurydice might come in as an afterthought, not being itself really a means of restoring the bees, as, if none but the physical means of restoration are taken account of, the mention of Orpheus' poppies and black sheep might be postponed as well. But the line will gain greatly in force and propriety, if we suppose it to contain an intimation from Cyrene that her son will find his bees restored, and that then he is to offer a calf as a thank-offering to Eurydice: 'you will go back to the grove . . . and then, finding Eurydice appeased, you will honour her,' &c. The sacrifice of the bulls and the offerings to Orpheus have appeased Eurydice, being really offered to her as well. Possibly there may be something delicate in the discrimination of the propitiatory offerings required by the husband from the thank-offering which contents the wife; but it may be no more than one of those poetical varieties of which Virgil is so fond. Ladewig too has seen that a thank-offering is meant.

Haud mora; continuo matris praecepta facessit;
Ad delubra venit, monstratas excitat aras,
Quattuor eximios praestanti corpore tauros
Ducit, et intacta totidem cervice iuvencas.
Post, ubi nona suos Aurora induxerat ortus,
Inferias Orphei mittit, lucumque revisit.
Hic vero subitum ac dictu mirabile monstrum
Aspiciunt, liquefacta boum per viscera toto
Stridere apes utero et ruptis effervere costis,
Inmensasque trahi nubes, iamque arbore summa
Confluere et lentis uvam demittere ramis.

Haec super arvorum cultu pecorumque canebam

548—558.] 'He follows his mother's directions, and on returning to the grove, finds the carcases of the oxen alive with bees, which swarm on a tree.'

548.] For 'facessit' Med. and Gud. a m. pr. have 'capessit;' but though "iussa capessere" occurs A. 1. 77, 'to dispatch' is here more appropriate than 'to undertake,' as the stronger word. In A. 4. 295 a single inferior MS. gives 'iussa capessunt.'

549.] 'Monstratas aras,' like "monstrata piacula," A. 4. 636. 'Excitat,' builds, as in Cic. Legg. 2. 27, "nec e lapide excitare plus" (of a tomb), and other instances given by Forc. In A. 8. 543, "excitat aras" is used of kindling, a sense which Forc. attributes to the present passage.

551.] 'Ducit,' leads to the altar. "Duc nigras pecudes," A. 6. 153. The repetition of the lines that have just occurred is of course an imitation of the Homeric narrative. Heyne, referring to Bentley on Milton, Par. L. 10. 1086, and Upton on Spenser's Faery Queen, pp. 643, 644, finds a reason for these repetitions in the poet's wish not to alter gratuitously or tastelessly what has once been said well; but in an old epic writer there is no need to look for any thing deeper than that simplicity which, addressing a simple audience, thinks more of explicit information than of ornamental variety, and is only occasionally visited with unwillingness *αὖτις ἀριζήλως εἰρημένα μυθολογεύειν*.

552.] 'Induxerat,' had ushered into the sky. "Iam nox inducere terris Umbras ... parabat," Hor. 1 S. 5. 9.

554.] 'Monstrum,' of a prodigy, a sense very frequent in the Aeneid, A. 2. 680, &c. This passage and vv. 308 foll. above illustrate each other. Here the bodies of the oxen are not bruised, but the dead flesh becomes deliquescent, and the sides give way, when the bees, which are supposed to form in the stomach, force their way through.'

556.] Germ. comp. Lucr. 2. 928, "vermisque effervere, terram Intempestivos cum putor cepit ob imbris." The 'costae' and 'viscera' are connected as in A. 1. 211, "Tergora deripiunt costis et viscera nudant."

557.] The swarming of the bees is described much as in vv. 58 foll. Comp. also A. 7. 64 foll. 'Arbore' is local, 'confluere' being used as if 'in arborem' had preceded.

558.] 'Uvam demittere' is doubtless suggested by *βαρυδὸν δὲ πέτονται*, Il. 2. 89.

559—566.] 'So ends my rural poem, written while Caesar is winning glories in the East, in my studious retreat at Naples, by me, the poet of the Eclogues.'

559.] This and the following lines, though found in all the MSS., have been condemned by some critics, such as Brunck and Schrader, as the production of a grammarian, such summaries being frequently produced as exercises by later writers, a class of whom Ausonius may be taken as a favourable specimen, while they are sufficiently uncommon in the undoubted works of poets themselves. That a composition of this kind might find its way into the text of MSS. of authority, we shall see at the opening of Aeneid 1; but here as elsewhere the unanimity of the MSS. is an argument not easy to rebut, while the lines may be vindicated on their own ground as completing a poem which would otherwise

Et super arboribus, Caesar dum magnus ad altum 560
Fulminat Euphraten bello, victorque volentis

wear an unfinished air, and as containing nothing unworthy of Virgil, if indeed we may not assert, with Weichert, that the single word 'oti,' v. 564, proves them to have been written before the latter part of the reign of Augustus. The poet had begun with Caesar; he now ends with him, contriving at the same time, with a self-assertion which, however artfully veiled, must have appeared presumptuous in one less secure of imperial favour, to institute a kind of parallel between the laurels which the master of the world has been winning in Asia with the more peaceful triumphs which the Muse has been achieving at Naples. It is possible that Virgil may have taken the hint of an autobiographical conclusion from some Alexandrine writer, as the two extant works of Nicander, Theriaca and Alexipharmaca, both end with a couplet in which the writer recommends himself by his own name to the reader's notice. The conclusion of Ovid's Metamorphoses may be said to furnish indirect evidence to the genuineness of the present passage, as, if not actually modelled on it, it shows at any rate that the spirit of self-assertion which breathes in both was not foreign to the Roman poetry of that period. The dedicatory poem in Catullus, and the concluding ode of Horace's Third Book, are specimens of the same kind of feeling. Other critics, of whom Heyne is one, have been satisfied with rejecting the four last lines, a view less consistent than the other, and equally unsupported. 'Haec canebam:' a formula like that at the end of a letter, "Haec tibi dictabam post fanum putre Vacunae," Hor. 1 Ep. 10. 49. Wagn. comp. E. 10. 70, "Haec sat erit, divae, vestrum cecinisse poetam," which he regards as the finale of the whole book of Eclogues. 'Canebam super arboribus,' &c., like "super Priamo cogitans," A. 1. 750. 'Scribere super re' is used by Cic. Att. 16. 6. The summary of the contents of the Georgics is more rapid and less exact than that with which the poem opens. Bees are omitted altogether (for we can hardly argue with Forb. from v. 168 that they are included in 'pecorum'), as the poet doubtless felt that his reader was not likely to forget them.

560.] The period referred to in this and the two following lines is that of Octavianus' progress in the East after the battle of Actium. The meaning is evidently that the poem was finished while these Eastern operations, which were the work of some time, were taking place. To conclude with Wagn. that the whole poem was composed during that time is to disregard probability without any adequate gain from increased strictness of language. See Introductory Essay. 'Canebam dum fulminat:' the use of 'dum' with the present in narrative is sufficiently common, the verb in the corresponding clause being in the perfect, e. g. A. 5. 605, 606, "Dum variis referunt tumulo sollennia ludis, Irim de caelo misit Saturnia Iuno," 'while they are engaged in the obsequies, Juno has sent Iris,' the whole being viewed from the present moment. Hence it is extended to cases where the verb in the leading proposition is in the pluperfect, as E. 7. 6, 7 (note), the construction being a mixture of the present and past forms of narrative, such as frequently occurs in prose as well as in poetry. The combination in this passage of 'dum' with the present, and a verb in the imperfect in the leading proposition, is an instance of a similar mixture. The imperfect in formulas, like those noticed in the note on the preceding line, is intended, as is well known, to place the writer at the time when his work will be perused by the reader. If the present is to be explained in conformity with this usage, we must say that it is meant to imply that the successes of Caesar were still going on when the composition of the Georgics was finished, and, in the poet's view, would still be going on when his work should be in the reader's hands. Or we may say that 'canebam' being regarded as a conventional synonyme for the present, the present is used of a time intended to be coextensive with it. In the passage from Livy 21. 7, quoted by Voss, "dum ea Romani parant consultantque, iam Saguntum summa vi oppugnabatur," the inconsistency of the tenses has a rhetorical force, the point being to fix the mind on the late date to which the consultations extended, and on the early date at which the siege began, so that what is present in the former is placed in juxtaposition with what is past in the latter.

561.] 'Fulminat,' like "fulminat Aeneas armis," A. 12. 654, where the image is that of Jupiter hurling his thunderbolts on the world. So the Scipios are called "fulmina belli," A. 6. 842, Lucr. 3. 1034. Comp. Aristophanes' well known description of Pericles (Ach. 531), ἤστραπτ',

Per populos dat iura, viamque adfectat Olympo.
Illo Vergilium me tempore dulcis alebat
Parthenope, studiis florentem ignobilis oti,
Carmina qui lusi pastorum, audaxque iuventa,
Tityre, te patulae cecini sub tegmine fagi.

ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα, though the fulmination there was of a different kind. 'Bello,' instrumental or modal, like 'armis,' A. 12, l. c. The war is the war with Egypt, just closed, the submissions those which Octavianus afterwards received, Egypt being reduced to a province, while the claimants of the Parthian throne sought his arbitration, and Herod was confirmed by him in his kingdom. See Merivale, Hist. 3, pp. 358, 359.

562.] 'Dat iura,' of governing, frequent in the Aeneid. See on A. 1. 293. 'Adfectare viam' or 'iter' is a phrase. Ter. Phorm. 5. 8. 71, "Hi gladiatorio animo ad me adfectant viam." The sense is apparently nearly = 'ingredi viam,' though in one or two passages it seems to denote rather purpose than even an early stage of accomplishment. Caesar is apparently here described as working his way to actual immortality (l. 503), not as making himself a god on earth, which Virgil has declared that he is already (ib. 42). 'Olympo,' like "it clamor caelo," A. 5. 451.

563.] The contrast between the conqueror and the poet, which had been hinted in the previous lines, is here drawn out, not only the occupations being compared, but the places, and even the names. The spelling 'Vergilium' being found in Med. and Rom., has been adopted by Wagn. in his smaller edition, Forb., and Ladewig, as probably the older. 'Alebat' suits 'canebat.'

564.] 'Parthenope,' the other old name of Naples (Neapolis), from the grave of one of the Sirens of that name. "Sirenum dedit una suum memorabile nomen Parthenope muris Acheloias," Sil. 12. 33, quoted by Emm. 'Oti,' peace: see on E. 1. 6. Weichert's argument, mentioned on v. 559, from the form of the word is not conclusive, as though the genitive 'ii,' from 'ium,' may not have come in till the latter part of Augustus' reign, a question on which see Lachmann on Lucr. 5. 1006, the form 'i' seems not entirely to have died out afterwards. 'Palati' is found Juv. 4. 31. 'Studiis oti' then is opposed to 'studiis belli,' A. 1. 14, the genitive here, if not there, being possessive. 'Ignobilis' opposed to active life, "Solus ubi in silvis Italis ignobilis aevum Exigeret," A. 7. 776. Comp. 'inglorius,' above 2. 486. 'Florentem:' Cic. Ep. 4. 13, "studia ... quibus a pueritia floruisti." The expression there seems to imply something of a compliment; here it probably only denotes abundance.

565.] 'Carmina pastorum' is not 'carmina pastoralia,' but refers to the actual songs of shepherds in the Bucolics. 'Lusi,' E. 1. 10. 'Audax iuventa:' he is thinking of bucolic poetry, not as compared with other kinds of poetry, but with reference to its own standard, with some such feelings as those embodied E. 9. 32 foll. Heyne comp. "audacibus annue coeptis," above 1. 40.

566.] E. 1. 1, which shows that 'sub tegmine fagi' refers to Tityrus. 'Patulae cecini,' Med. Pal.; 'cecini patulae,' Rom., which perhaps might make the sense clearer, but it is more probable that Virgil should have wished to reproduce his first line as closely as possible.

ON

THE LATER DIDACTIC POETS OF ROME.

HAVING spoken of the Latin Pastoral writers who came after Virgil, I may naturally be expected to say something of his successors in Didactic Poetry. It is true that the two cases are not precisely parallel: in the one not only the kind of poetry, but the subject, was the same as Virgil's own: in the other the similarity merely affects the form, and does not extend to the matter. Like Virgil, Calpurnius and Nemesianus sang of the contests, the loves, the laments of shepherds: unlike Virgil, Manilius, Gratius, Nemesianus, and Serenus Sammonicus, sing of astronomy and astrology, of the chase, and of the cure of diseases. Here, however, as in the Introductory Essay to the Georgics, I am addressing those who, like myself, are students of Roman poetry, not students of Roman agriculture, so that I shall need no apology for devoting a short time to the examination of writers whose works resemble the Georgics as the Georgics themselves resemble not the treatises of Cato and Varro, but the poems of Lucretius. These writers of course will be themselves considered simply with reference to their form: to discuss their matter is a task which is fortunately beyond my purpose, as it is certainly beyond my ability.

The most considerable Latin Didactic poem subsequent to the Georgics is unquestionably the *Astronomica*[1] of Manilius. It is divided into five books, consisting respectively of 926, 970, 682, 935, and 745 lines, so that its length is nearly double that of Virgil's work. Its date is still an unsolved problem. No allusion to it occurs in any ancient writers: it is not even quoted by a single grammarian: indeed, there is no trace of its existence till the eleventh century, which also happens to be the probable date of its earliest MS.; while, on the other hand, its own internal evidence, as estimated by the most competent critics, would

[1] I have adopted the forms 'Astronomica,' 'Cynegetica,' &c., rather than 'Astronomicon,' 'Cynegeticon,' which seem to be merely genitives belonging to the omitted substantive 'liber' or 'libri,' as the Latin title of the Georgics shows. Similar mistakes were made by early English writers, who talked about Virgil's 'Aeneidos,' and are not uncommonly made by modern English bookbinders. Pliny however (H. N. 32. 2) seems to regard 'Halieuticon' as a neuter singular.

seem to refer it to the reign of Tiberius. Professor Ramsay, to whose article in the Dictionary of Biography those who are desirous of further information may be profitably referred, reconciles these apparently conflicting facts by supposing that the poem, bearing, as it does, marks of incompleteness, may never have been published, but that a copy or two may have got into private circulation, and so may have been accidentally preserved. I do not pretend to have given the work such an examination as would qualify me to form an independent opinion; nor would I venture to decide whether, as some have supposed, his language would not lead us to believe him to have been a foreigner. The work is apparently written with that average command of the hexameter which, after the example set by Virgil, became almost a matter of course for a Roman poet, and the language has much of that elaboration and point which after the Augustan age was exacted as a necessity, while it almost ceased to be a merit: but there is no genuine energy or felicity of diction: the expressions are frequently forced, and the thoughts, where not obvious, are apt to degenerate into conceits. I propose to justify this character of a poem which numbers the younger Scaliger and Bentley among its editors, and Creech, not the worst versifier of Dryden's contemporaries, among its translators, by a few extracts from the more professedly poetical passages, and afterwards to give some notion of the general mode of treatment by an analysis of the First Book.

Each of the five books is introduced by a long exordium, in which the author was evidently anxious to display his powers as a poet. The first book has an introduction of 117 lines, the second of at least 59, the third of 42, the fourth of 121, the fifth of 29: and similar halting places are furnished by the conclusions of the first and third books. In the opening of the second book Manilius elaborates the same thought which is enforced by Virgil at the beginning of the Third Georgic, the difficulty of finding a subject which had not been exhausted by previous treatment: but it is easy to see how far the rhetorician is removed from the poet. After speaking of Homer in lines of which the text is too uncertain to make them worth quoting, he comes to Hesiod.

"Proximus illi
Hesiodus memorat divos divumque parentis
Et Chaos enixum terras, orbemque sub illo
Infantem, et primos titubantia sidera partus,
Titanesque senes, Iovis et cunabula magni,
Et sub fratre viri nomen, sine fratre parentis,
Atque iterum patrio nascentem corpore Bacchum,
Omniaque inmenso volitantia lumina mundo.
Quin etiam ruris cultus legesque notavit
Militiamque soli, quod colles Bacchus amaret,
Quod fecunda Ceres campos, quod Pallas utrumque,
Atque arbusta vagis essent quod adultera pomis,

Silvarumque deos, sacrataque munia nymphis,
Pacis opus, magnos naturae condit in usus."

The first remark which occurs to the mind is on the needless frigidity of this enumeration of Hesiod's works and their various subjects, when a line or two, mentioning the poet and indicating the character of his poetry, would have been quite sufficient: the second is on the equally gratuitous conceits with which the details are embellished, as in the lines about the creation, about Jupiter, and about Bacchus.

In entering upon the third book he tells us that he is undertaking a new and difficult part of his subject, and prepares himself for the extraordinary effort by proclaiming what he is *not* going to sing.

"Non ego in exscidium caeli nascentia bella
Fulminis et flammas, partus in matre sepultos;
Non coniuratos reges, Troiaque cadente
Hectora venalem cineri, Priamumque ferentem:
Colchida nec referam vendentem regna parentis,
Et lacerum fratrem stupro, segetesque virorum,
Taurorumque truces flammas, vigilemque draconem,
Et reduces annos, auroque incendia facta,
Et male conceptos partus peiusque necatos:
Non annosa canam Messanae bella nocentis,
Septenosque duces, ereptaque fulmine flammis
Moenia Thebarum, et victam quia vicerat urbem,
Germanosque patris referam matrisque nepotes,
Natorumque epulas, conversaque sidera retro
Ereptumque diem: nec Persica bella profundo
Indicta, et magna pontum sub classe latentem,
Inmissumque fretum terris, iter aequoris undis:
Non regis magni spatio maiore canenda,
Quam sint acta, loquar: Romanae gentis origo,
Totque duces, orbis tot bella atque otia, et omnis
In populi unius leges ut cesserit orbis,
Differtur."

Yet, if these lines are frigid in their conception and affectedly obscure in their expression, we need not refuse the praise of ingenuity to those which immediately follow, in which he contrasts the ease of writing on such hackneyed themes with the mechanical difficulties of his own subject.

"Facile est ventis dare vela secundis,
Fecundumque solum varias agitare per artis,
Auroque atque ebori decus addere, cum rudis ipsa
Materies niteat. Speciosis condere rebus
Carmina, volgatum est opus et componere simplex.
At mihi per numeros ignotaque nomina rerum,
Temporaque et varios casus, momentaque mundi,
Signorumque vices, partisque in partibus ipsis
Luctandum est, quae nosse nimis, quid? dicere, quantum est?
Carmine, quid, proprio? pedibus, quid, iungere certis?"

The fourth book commences with some reflections on the problem of human life, which he solves by the doctrine of fate.

"Quid tam sollicitis vitam consumimus annis,
Torquemurque metu caecaque cupidine rerum,
Aeternisque senes curis, dum quaerimus aevum,
Perdimus, et nullo votorum fine beati
Victuros agimus semper, nec vivimus unquam?
Pauperiorque bonis quisque est, quo plura requirit,
Nec quod habet numerat, tantum quod non habet optat;
Cumque sui parvos usus natura reposcat,
Materiam struimus magnae per vota ruinae,
Luxuriamque lucris emimus, luxuque rapinas,
Et summum census pretium est, effundere censum.
Solvite, mortales, animos, curasque levate,
Totque supervacuis vitam deflere querelis.
Fata regunt orbem, certa stant omnia lege,
Longaque per certos signantur tempora casus."

Not content with enunciating his discovery, he proceeds to apply it, tediously enough, to the various events in mythical and historical times. Without fate, he asks, could the fire have fled from Aeneas? could Troy have been victorious at the very crisis of its destiny? would the wolf have reared the two brothers? would Rome have been developed out of a few cottages? could shepherds have made the Capitol the seat of the lightnings, and enclosed Jupiter in his own fortress? Mucius, Horatius, Cloelia, the fate of the Curiatii, the battles of Cannae and Trasimene, the fall of Carthage, the escape of Hannibal by death, the social and civil wars, Marius lying a ruin among ruins, and rising from the precincts of Carthage to conquer a world, Pompey burnt on the shore of Nile, and Caesar bleeding in the senate, all show that there must be Fate in the world.

"Hoc nisi fata darent, nunquam fortuna tulisset."

A specimen of his narrative power occurs in the fifth book, where, having to speak of the constellation of Andromeda, he tells the tale of her deliverance by Perseus in a style which, as Bernhardy aptly remarks[2], reminds us of the show-pieces of Seneca the tragedian. These are Perseus' feelings when he first sees the beautiful prisoner.

"Isque ubi pendentem vidit de rupe puellam,
Diriguit facie, quem non stupefecerat hostis,
Vixque manu spolium tenuit, victorque Medusae
Victus in Andromeda est. Iam cautibus invidet ipsis,
Felicisque vocat teneant quae membra catenas.
Et postquam poenae causam cognovit ab ipsa,
Destinat in thalamos per bellum vadere ponti,
Altera si Gorgo veniat, non territus ire."

[2] Grundriss der Römischen Litteratur, p. 454 (2nd edition).

But I must redeem my promise of analyzing an entire portion of the poem, the first book.

Manilius proposes his subject, characterizing it very briefly as 'divinas artis et conscia fati Sidera, diversos hominum variantia casus,' and recommending it as a new strain, which is to shake the woods of Helicon. With equal brevity, Caesar, the worthy heir of a world which the gods gave to his father, is acknowledged as the poet's inspiring deity. When the universe is at peace, the secrets of the universe may be most fitly unfolded. The poet kindles fire on two altars, and feels a two-fold heat, the heat of song and the heat of his subject, which is no less than the world itself. Who first revealed such divine secrets to men? Who but the gods? It was Mercury who first disclosed the wondrous movements of the stars: Nature assisted in the work of making herself known, and taught Egyptian and Assyrian kings to scrutinize that heaven which their power so nearly reached. The next step was made by the priests, who, long familiar with divine things, were allowed to perceive the influence of the stars on human life. Knowledge was reduced to a system: occult laws were discovered, and the universe was seen to be regulated by eternal reason. Till then all was uncertainty: men wept to find stars vanish, and were rejoiced at their reappearance. Those were, indeed, days of darkness, when earth was untilled, mines unworked, the sea unnavigated, and every one thought his stock of knowledge enough. Time, penury, and experience worked the cure, and taught language, agriculture, commerce, and the arts of war and peace—nay (to pass from more hackneyed topics), taught divination, magic, and necromancy, and did not stop till they had mounted up to heaven and studied nature's operations, the causes of thunder, conflagrations, earthquakes, rain and wind, and the reason why winter snow is softer than summer hail—till the fiery bolt had been wrested from Jove and transferred to the clouds. Hence came the knowledge of the stars, the poet's present subject, which he hopes to be permitted to pursue through the gentle decline of a long life.

First he undertakes to describe the appearance of the universe, glancing, as he passes, at the various theories of its origin, chaotic or atomic, Vulcanian or Neptunian, a problem which he seems to think beyond divine no less than human comprehension. The upper part of the mundane system is fire: next comes air, which serves as it were to fan the flame: thirdly water, which in like manner feeds the air by its exhalations: lastly earth, which occupies at once the lowest place and the centre, the other elements falling off from it in equal proportions on all sides. This balance of the earth preserves the regular succession of day and night, the sun having space in which to circle round it. The entire universe in fact is similarly balanced in the void, so that the earth

is only following a higher example. The earth is not a plain but a globe: so are the stars, and the sun and moon, the form being caused by the motion of the universe—a perfect and symmetrical form without beginning or end, resembling that of the gods. Hence it is that all the stars are not visible from all parts of the earth. Being spherical, the earth has two poles, north and south. These are visited alternately by the sun, so that it is day with one part of mankind while it is night with another. And this fourfold universe is governed by one divine intelligence.

Proceeding to details, he speaks of the zodiacal signs in their order, contenting himself with enumerating and briefly discriminating them. Then follows a long muster-roll of the northern constellations, extending over nearly a hundred lines. Seventy lines carry us through a similar review of the southern hemisphere: and a much briefer paragraph speaks of certain signs which, though completely invisible, are concluded to exist from analogy. Such is the host of heaven, a mere mixed multitude to look at, yet governed by unerring laws. "Quid tam confusum specie, quid tam vice certum est?" This regularity is, in fact, the surest witness to the existence of a supreme intelligence. When Troy was taken by the Greeks, Arctos and Orion were opposed to each other as they are now. Ages have rolled on, retribution has come upon Greece, yet the face of heaven is the same, unchanging, and therefore divine. Forty lines are given to the Arctic and Antarctic circles, the Tropics, and the Equator: thirty to the Colures: thirty more to the Meridian and the Horizon. The Zodiac and Galaxy follow, the latter suggesting a number of enquiries, mythological and philosophical, culminating in a theory that it is inhabited by the souls of the heroes, the chief of whom are enumerated at a somewhat tedious length. The planets are despatched in four lines: the comets receive a longer commemoration, which closes with a passage evidently modelled on the conclusion of the First Georgic, about their effects on mankind and on the empires of the world. Comets, we are told, portend plagues, like that of Athens, when medicine gave way, funeral fires failed, and a great nation perished, scarcely leaving an heir behind it; disasters, as when Germany turned on Varus[3] and shed the blood of three Roman legions; civil wars, like the battle of Philippi, waged on ground yet heaving with newly-buried corpses. A brief prayer to the gods that these struggles may be the last that Rome is destined to undergo terminates the book[4].

[3] It is this passage which is relied on for fixing the date of Manilius. He speaks as if the termination of the civil wars by Augustus were a comparatively recent thing, at the same time that he alludes to the catastrophe of Varus.

[4] In taking leave of Manilius, I will venture to suggest an emendation of his text.

Of the *Cynegetica* of Gratius a much shorter notice will suffice. The sole notice of the author or his work to be found among ancient writers of antiquity is comprised in a single pentameter of Ovid (Ex Ponto, 4. 16. 34), occurring at the end of a list of contemporary poets—a fact which may help us to reconcile the absolute silence of antiquity about Manilius with the intrinsic probability that the *Astronomica* belong to a time not much later than the Augustan age. All that we know of the history of the poet is confined to his name, which appears to have been a pet-name given to slaves, thus suggesting the supposition that he was one of the class of highly educated slaves, not uncommon in Roman families, and that the practical knowledge of his subject which his poem displays had been gained in the course of his ordinary duties. The cognomen 'Faliscus,' which is sometimes added to his name, rests on the authority of a MS. which perhaps never existed[5], and of a line in the poem itself[6]. The extant evidence for the text of the *Cynegetica* is a single MS.[7], which is evidently imperfect, though perhaps not to any great degree, and in parts as evidently corrupt. A corrupt or imperfect text, however, will not account for the harshnesses and obscurities with which the poem is disfigured. These must in the main be imputed to the writer, who, having none but common thoughts to express, is nevertheless not content to express them in common language.

The poem consists of a single book of 540 lines. Its opening is not unpromising. The subject is proposed modestly enough, "the gift of heaven, the arts that bring the huntsman success," and Diana is invoked as the natural patroness of the subject, the goddess who, with the other silvan powers, came to the help of primeval man in his unequal struggle with the brutes, and taught him to remedy by art the defects of his natural condition. The poet then proceeds at once to describe the construction of a net, and to speak of the best localities for getting the materials. Then follows a digression which reads like a piece of the exordium violently separated from its context, about the calamitous fate of the old mythological race who ventured unassisted to combat with wild beasts. Returning to details, he speaks of the plumage required for the *formido*, of nooses and springes, and takes occasion to extol one Dercylos the Arcadian, a name unknown to mythographers, as having

The passage is in Book I. v. 245, "Nos in nocte sumus, somnosque in membra locamus." Scaliger reads 'somno sic,' Stöber 'somno qui.' I should prefer 'vocamus.'

[5] Vouched for by Barth, whose testimony however is doubted.

[6] V. 40, "At contra nostris inbellia lina Faliscis." 'Nostris' may be meant to contrast by anticipation with Spain and Egypt, mentioned in the following lines, in which case it need only mean 'Italian:' but it seems at least as likely that it is intended to discriminate Falerii from Cumae and Etruria, which have just been spoken of.

[7] There is another MS. which contains part of Gratius along with the 'Halieutica' mentioned below.

earned by his piety the honour of being the inventor not only of the springe, but of the hunting-spear. After a discussion about the best shafts for hunting-spears, he launches into a bolder strain, and enlarges for 350 lines on the various breeds of dogs, especially the metagon, a cross between the Spartan and Cretan, introduced by Hagnon, another unknown worthy—on the care which the metagon requires when young —and on the diseases and injuries incident to dogs, and their remedies, ending with a description of a solemn ceremonial in Sicily, where diseased animals and their keepers are anointed with oil from a natural spring in a cavern sacred to Vulcan, and a companion picture of a yearly lustration of hounds and hunting implements in the grove of the Arician Diana. The remainder of the poem, only 40 lines, is occupied with an enumeration of the best breeds of horses, the preference being apparently given to the Italian [8], in a passage which in its completed form may have been intended, as Wernsdorf thinks, as the actual conclusion of the work, though both symmetry of composition and the claims of the subject might certainly have pleaded for a more extended treatment.

The following passage, on the early training of the metagon, will, I think, give a fair notion of Gratius, both in his strength and in his weakness. The early part contains nice observation, pleasingly expressed, though the language sometimes fails in perspicuity—the latter shows how easily he can fall into tasteless common-place.

"Tum deinde monebo,
Ne matrem indocilis natorum turba fatiget,
Percensere notis, iamque inde excernere parvos.
Signa dabunt ipsi. Teneris vix artubus haeret
Ille tuos olim non defecturus honores:
Iamque illum impatiens aequae vehementia sortis
Extulit: affectat materna regna sub alvo,
Ubera tota tenet, a tergo liber aperto [9],
Dum tepida indulget terris clementia mundi.
Verum ubi Caurino perstrinxit frigore vesper
Ira iacet, turbaque potens operitur inerti.
Illius et manibus viris sit cura futuras
Perpensare: levis deducet pondere fratres.
Nec me pignoribus [1], nec te mea carmina fallent.

[8] The sense however of the lines in which the Italian breed is mentioned, the last three of the poem, is very doubtful, as several words have been obliterated.

[9] Burmann conjectures "Ubera tota tenens, ac tergo liber aperto." Gronovius changes 'a' (which seems to be merely a correction of the MS. reading 'ea') into 'stat.' He is followed by Haupt, who published a critical edition of Gratius and Nemesianus, with the fragment of the *Halieutica*, at Leipsic, in 1838. The sense is that this promising whelp monopolizes his mother's teat, and will not let any of his brothers get on his back, except in cold weather, when he is more tolerant.

[1] If the text is right, 'pignoribus' must have the sense of 'indiciis.' 'You will not

Protinus et cultus alios et debita fetae
Blandimenta feres, curaque sequere merentem:
Illa perinde suos ut erit delacta minores [2],
Ac longam praestabit opem. Tum denique, fetae
Cum desunt operi, fregitque industria matres,
Transeat in catulos omnis tutela relictos.
Lacte novam pubem facilique tuebere maza,
Nec luxus alios avidaeque impendia vitae
Noscant: haec magno redit indulgentia damno:
Nec mirum: humanos non est [3] magis altera sensus:
Tollit se ratio, et vitiis adeuntibus obstat.
Haec illa est, Pharios quae fregit noxia reges,
Dum servata cavis potant Mareotica gemmis,
Nardiferumque metunt Gangem, vitiisque ministrant.
Sic et Achaemenio cecidisti, Lydia, Cyro:
Atqui dives eras, fluvialibus aurea venis.
Scilicet, ad summam ne quid restaret habendum,
Tu quoque, luxuriae fictas dum colligis artis,
Et sequeris demens alienam, Graecia, culpam,
O quantum et quoties decoris frustrata paterni!
At qualis nostris, quam simplex mensa, Camillis!
Qui tibi cultus erat post tot, Serrane, triumphos!
Ergo illi ex habitu virtutisque indole priscae
Imposuere orbi Romam caput, actaque ab illis
Ad caelum virtus summosque tetendit honores.
Scilicet exiguis magna sub imagine rebus
Prospicies, quae sit ratio et quo fine regenda."

The *Cynegetica* of Nemesianus may be conveniently treated in connexion with Gratius' poem, though the interval of time between their respective dates is considerable. The younger poet must, I think, be allowed to rank higher than the elder in command of poetical imagery and poetical language: his work however is still more fragmentary, being evidently only a part of what was originally intended, though there are not the same marks of actual imperfection, and the number of suspected

find the tokens mentioned in my poem delusive, any more than I do.' But Burmann is probably right in reading 'Haec de pignoribus (nec te mea carmina fallent): Protinus' &c., the young 'pignora' being distinguished from the mother.

[2] For these words, which of course give no sense, Johnson, an English editor of Gratius and Nemesianus (London, 1699), ingeniously suggests 'suo nutrit,' or 'saturat,' 'de lacte minores.' Lachmann, whom Haupt follows, changes 'delacta' into 'devincta,' the MS. reading in the next line being not 'ac' but 'ad.'

[3] 'Est' is generally understood i. q. 'edit.' But as the next line evidently requires some change, it may be doubted whether Gratius did not write 'humanos non est magis altera sensus? Tollit quae ratio.' The rest of the line may be read 'et vitiis adeuntibus adstat.' Barth conjectures 'Tollat... obstet,' reason being called upon to rise and put down luxury. Wernsdorf, after Johnson, changes 'obstat' into 'abstat,' supposing the sense to be that when vice enters, reason retires. Lachmann reads 'humanos non res magis altera sensus Tollit: sed ratio vitiis adeuntibus obstat,' which Haupt adopts.

readings seems to be smaller in proportion. The thousand ways of hunting, the exhilarating toil, and the rapid evolutions of peaceful rural strife, are Nemesianus' subject—a wholly new and untried one, as he tells us, in apparent ignorance of the labours of his predecessor. This boasted novelty he proceeds to enforce in the rhetorical spirit of the passages which I quoted from Manilius, enumerating at great length by way of contrast the various subjects which other poets have treated to exhaustion. He then states his own intentions more at large, and promises, like Virgil, at no distant day to sing of the exploits of his imperial patrons, the two sons of Carus. Diana is then invoked, and invited to accoutre herself for the chase, with painted quiver, golden arrows, purple buskins, gold-embroidered scarf, jewelled belt, and wreath for the hair—a somewhat unseasonable inventory, imitated perhaps from the wardrobe of a Homeric goddess, but as frigid in an invocation as it is appropriate in an antique epic narrative. After this introduction of 100 lines we come to the poem itself, which takes up only 220 more. Nearly 140 of these are given to dogs, the chief stress being laid on the subject of training. I will quote a few, which go over part of the ground traversed in the passage cited from Gratius.

"Fecundos aperit partus matura gravedo
Continuo, largaque vides strepere omnia prole:
Sed, quamvis avidus, primos contemnere partus
Malueris, mox non omnis nutrire minores.
Nam tibi si placitum populosos pascere fetus,
Iam macie tenuis sucique videbis inanis
Pugnantisque diu, quisnam prior ubera lambat,
Distrahere invalidam lassato viscere matrem.
Sin vero haec cura est, melior ne forte necetur
Abdaturve domo, catulosque probare voluntas
Queis nondum gressus stabiles, neque lumine passa
Luciferum videre iubar, quae prodidit usus
Percipe, et intrepidus spectatis adnue dictis.
Pondere nam catuli poteris perpendere viris,
Corporibusque levis gravibus praenoscere cursu.
Quin et flammato ducatur linea longe
Circuitu, signetque habilem vapor igneus orbem:
Impune in medio possis consistere circo.
Huc omnes catuli, huc indiscreta feratur
Turba: dabit mater partus examine honestos,
Iudicio natos servans trepidoque periclo.
Nam postquam conclusa videt sua germina flammis,
Continuo saltu transcendens fervida zonae
Vincla, rapit rictu primum portatque cubili,
Mox alium, mox deinde alium: sic conscia mater
Segregat egregiam sobolem virtutis amore."

The rest of the poem is occupied partly with horses, the points of a good horse and the training which he requires being described in the

manner, though not quite with the felicity, of the Third Georgic, partly with hunting implements; after which we are dismissed to the chace rather abruptly:

"His ita dispositis hiemis sub tempus aquosae
Incipe velocis catulos inmittere pratis,
Incipe cornipedes latos agitare per agros:
Venemur, dum mane novum, dum mollia prata
Nocturnis calcata feris vestigia servant."

Two fragments of a poem on Fowling (*Ixeutica* or *De Aucupio*) were printed in a Dialogue on Birds (1544) by Gibertus Longolius, who asserted that they had been transcribed for him from a copy of a work by Nemesianus existing in a library at Bologna. Wernsdorf, in opposition to Ulitius, thinks them not unworthy of their reputed author: but in any case they need not detain us further.

The elder Pliny, in two passages of his Natural History[4], speaks of a poem by Ovid, entitled *Halieutica*. A fragment on that subject with Ovid's name attached to it is found in a MS. containing part of Gratius' Cynegetica, and has been frequently printed in editions of Gratius and Nemesianus, or as part of Ovid's works. It would perhaps be too much to assign it to such illustrious parentage, though Haupt thinks otherwise: but it would not disgrace either of the two poets whom we have just been considering. Take a specimen.

"At contra scopulis crinali corpore segnis
Polypus haeret, et hac eludit retia fraude,
Et sub lege loci sumit mutatque colorem,
Semper ei similis quem contigit: atque ubi praedam
Pendentem setis avidus rapit, hic quoque fallit
Elato calamo, cum demum emersus in auras
Brachia dissolvit, populatumque exspuit hamum.
At mugil cauda pendentem everberat escam
Excussamque legit. Lupus acri concitus ira
Discursu fertur vario, fluctusque ferentis
Prosequitur, quassatque caput, dum volnere saevus
Laxato cadat hamus, et ora patentia linquat."

Another fragment with the same argument was published by Hieronymus Columna in his Commentary on the Fragments of Ennius, having been transcribed from an old MS. by Sertorius Quadrimanus. More ambitious than the former, to which however it is indebted for several lines, it professes in its exordium to be the work of Ovid, who speaks of himself as led to his subject by the scenes of his exile: but though the lines in which the profession is made are not without ability, those who should credit it would be compelled to suppose that Ovid's removal from

[4] Book 32, chaps. 2 and 11.

Rome had made him forget the quantity of the first syllable of 'dirigo,' as he ventures to address Glaucus—

> "Quare si veteris durant vestigia moris,
> Si precibus hominum flectuntur numine ponti,
> Huc adsis, dirigasque pedes, humerosque natantis."

The date of Serenus Sammonicus is at any rate earlier than that of Nemesianus, though it is questioned whether he is to be identified with a person of that name, "cuius libri," says Spartianus, "plurimi ad doctrinam exstant," who was put to death by Caracalla, or with his son, the preceptor of the younger Gordian, and the valued friend of Alexander Severus. His work, however, *De Medicina Praecepta*, in 1115 hexameters, is not properly a didactic poem at all, but merely a medical treatise in metre. Those who are fond of classical parallels may compare it with Catius' lecture to Horace: but to others it will seem a product of the second childhood of literature, when subjects, which, since prose composition existed, have always been treated in prose, are set to tune again by the perverse ingenuity of grammarians. The only part which appears to have any poetical pretension is the opening.

> "Membrorum series certo deducta tenore
> Ut stet, nam similis medicinae defluit ordo,
> Principio celsa de corporis arce loquamur.
> Phoebe, salutiferum, quod pangimus, assere carmen,
> Inventumque tuum prompto comitare favore.
> Tuque potens artis, reducem qui tradere vitam
> Nosti, seu caelo manis revocare sepultos,
> Qui colis Aegeas, qui Pergama, quique Epidaurum,
> Qui quondam placidi tectus sub pelle draconis
> Tarpeias arcis atque incuta templa petisti
> Depellens tetros praesenti numine morbos,
> Huc ades, et quidquid cupide mihi saepe roganti
> Firmasti, cunctum teneris expone papyris."

Now let us listen to a remedy for a stiff neck.

> "At si cervices durataque colla rigebunt,
> Mira loquar, geminus mulcebitur unguine poples;
> Hinc longum per iter nervos medicina sequetur:
> Anseris aut pingui torpentia colla fovebis.
> Illinitur valido multum lens cocta in aceto,
> Aut caprae fimus et bulbi, aut cervina medulla:
> Hoc etiam inmotos flectes medicamine nervos.
> Quos autem vocitant tolles, attingere dextra
> Debebis, qua gryllus erit pressante peremptus."

Still more barren and unpoetical is *Prisciani Carmen de Ponderibus et Mensuris*, a set of 208 hexameters, the authorship of which is involved in some doubt. The first nine lines will show that, in spite of

a preliminary flourish, it is little better than a 'memoria technica,' a device for fixing facts about weights and measures in the memory.

"Pondera Paeoniis veterum memorata libellis
Nosse iuvat. Pondus rebus natura locavit
Corporeis: elementa suum regit omnia pondus.
Pondere terra manet: vacuus quoque ponderis aether
Indefessa rapit volventis sidera mundi.
Ordiar a minimis, post haec maiora sequentur:
Nam maius nihil est aliud quam multa minuta.
Semioboli duplum est obolus, quem pondere duplo
Gramma vocant, scriplum nostri dixere priores."

Here at length we may stop. The didactic poetry with which we have been dealing, though far enough removed from the spirit of the Georgics, has at any rate preserved their form. Terentianus Maurus may have been as much of a didactic poet as Sammonicus or the supposed Priscian; but as he chose to exemplify in his work the various metres for which he laid down rules, he can hardly come under consideration in an essay which is intended to illustrate by comparison the didactic poetry of Virgil. Other works which the historians of Latin literature have classed among didactic poems seem to be excluded by different reasons. The *Phaenomena* of Avienus, like the fragments of Cicero and Germanicus, hardly calls for notice independently of Aratus' work. The poem on Aetna has didactic affinities, but its subject is not sufficiently general. The *Periegeses* of Avienus and Priscian fall rather under the category of descriptive poetry. Columella's Tenth Book has been mentioned in another place [5].

[5] Note on G. 4. 148.

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THE END.

ADDITIONS AND CORRECTIONS.

Page 5. I have expressed myself as if Pope might have been better employed in original composition than in translation. Further reflection has led me to doubt whether his Homer is not a more durable monument of his peculiar genius than any great original poem, or perhaps any number of small original poems, would have been. But the value of the illustration, such as it is, is not affected by the critical judgment which goes along with it.

P. 10, line 11, *for* reality in which *read* reality which.

Pp. 47, 48, notes on vv. 4, 5. Mr. Greswell, in his "Origines Kalendariae Italicae," vol. ii. pp. 625—630, explains the 'ultima aetas' as the ninth in the decursus of saecula peculiar to the city of Rome, coinciding with the tenth in that of the Etruscan saecula in general. He refers to a story mentioned by Servius on E. 9. 46, to the effect that on the appearance of the comet after the death of Julius Caesar, Vulcatius the haruspex announced that it signified the end of the ninth (in the Roman order, eighth) secle, and the beginning of the tenth, adding that as the secret was one which he had no right to divulge, he should be struck dead by the gods; which took place immediately. Mr. Greswell remarks that Vulcatius was in error, as the eighth Roman secle had not then come to an end, being only half completed, but that the story shows what was believed at the time.

P. 50, note on v. 28. *Dele* the reference to G. 2. 389. There is nothing in the note there which need hinder our giving 'mollis' here and in E. 5. 31 the sense of 'waving,' neither corn-ears nor thyrsi being things which necessarily 'move altogether, if they move at all.' 'Mollis arista' however probably includes something more—the notion not merely of flexibility, but of delicacy and grace. The corn-ear may of course be looked upon as rough, 'horrens;' but it may also suggest an opposite notion, with no less truth. To suppose with some of the commentators that the corn of the golden age is to be no longer pointed and bearded, but soft, is, I think, to mistake the poetical image.

P. 96, note on v. 50. *Dele* the words 'Insere—generation,' and substitute 'The meaning is not merely that the trees shall be good bearing trees for more than one generation, but that the farmer's posterity shall enjoy the property of their progenitor. Servius says "Hoc in gratiam Augusti, per cuius beneficium securus de agris suis est... ac si diceret, Nihil est quod possis timere: nam illud respicit quod supra invidiose ait [1. 74], Insere nunc, Meliboee, piros."'

P. 102, note on v. 27. *For* sulphate *read* sulphide.

P. 103, note on v. 40. I understand that vines are trained on willows in Lombardy at the present day.

P. 158, text, v. 141. *Dele* semicolon *after* amnem.

P. 167, note on v. 222. *After* E. 2. 67, *add* Virgil's meaning is express, and his error is sufficiently accounted for when its source is pointed out.

P. 168, note on vv. 231—251. *For* Through the temperate zones *read* Between the temperate zones.

P. 184, note on vv. 391, 392. *For* spattering *read* sputtering.

P. 216, note on v. 214. *For* a venomous snake *read* venomous snakes.

P. 243, note on v. 466. *For* as then *read* as there.

P. 260, note on v. 91. *For* 2. 406 *read* 2. 476.

P. 265, note on v. 155. *For* defendit *read* defendite.

P. 278, text, v. 297. *For* felicum *read* filicum.

P. 280. *Dele* note on v. 326, which contains an unintentional misquotation.

P. 332, note on v. 276. I ought to have excepted E. 8. 76, which, though found in all the MSS., is almost certainly spurious, as I have there remarked: but the case of a burden of a song repeated once too often is clearly different from that of an ordinary interpolation.

P. 344, note on v. 373. Lord Dudley, in his "Letters to the Bishop of Llandaff," p. 61, says of the Po, "It is very broad at Piacenza, and pours along with tremendous rapidity."

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